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L'AFRICAINNE OPENS CHICAGO CIVIC OPERA SEASON BRILLIANTLY IN BOSTON

Society Well Represented at Opera House—Well Varied Repertory Also Attracts Music Loving Public—Polacco, Panizza and Cimini Win Praise as Conductors—Dancing of Ludmilla and Ballet Enjoyed

Boston, February 3.—Opera in the grand manner returned to Boston on Monday evening, January 28, when the Chicago Civic Opera Company opened its annual two weeks' season at the Boston Opera House with a colorful performance of Meyerbeer's *L'Africaine*—or *L'Africana*, since the opera was given in Italian. Except for a few seats in the stalls the auditorium was filled with a representative audience, including the Governor of Massachusetts and other public officials, and numerous prominent personages in the social, civic and industrial life of this city. It was an auspicious beginning, and very gratifying to Mr. Mudgett and the members of the local guarantors' committee who had labored long to bring the Chicago Opera again to this city.

The choice of *L'Africaine* for the opening night was not altogether fortunate. To be sure, it has now and then the spectacular element which some operatic psychologists feel—erroneously, we think—is indispensable to a successful opening. But this work lacks the vitality and sustained musical power of other operas which belong in the same category, notably *Aida*. Be that as it may, Meyerbeer was a good showman with an appreciation of the value of climaxes which serve to give this very old-fashioned opera occasional signs of life. The settings used in the production contributed to this end, although the scenery used in the first act had really no place in a first class company. Especially effective were the gorgeous Spanish galloon in act 3, ornate with richly colored sails and gilt lanterns, and, in the last act, that invention of a nature-faker, "the deadly man-cinilla tree."

Rosa Raisa as Selika headed a competent cast and it is the consensus of opinion that she has never sung better or acted with finer subtlety and expressive power. Her warm opulent voice, now used with greater discretion than in the past, is well suited to this difficult role, and she succeeded, through her beautiful singing and vivid acting, in making Selika a convincing and interesting character. Mme. Raisa had a triumphant success, being recalled after her scenes and repeatedly at the close of the performance. As Vasco de Gama, Charles Marshall sang and acted to better advantage than on previous appearances in this city. He sings with greater restraint and his art has gained in style. The tenor was warmly applauded after his rendition of the familiar air, *O Paradiso*, in the fourth act. Alexander Kipnis portrayed two roles, Don Pedro and the High Priest, recalling with his beautiful singing and tasteful acting the pleasure which he gave us as a member of the Wagnerian Opera Company last year. Cesare Formichi's sonorous voice excited admiration in the part of Nelusco, particularly in his excellent singing of *Adamastor*, King of the Seas. Lucie Westen, who sang *Inez*, was deprived of several opportunities by cuts, but sang the two solo numbers allotted to her with beauty and flexibility of voice, although without dramatic significance. Edouard Cotreuil was a distinguished Grand Inquisitor, and William Beck praiseworthy as Don Diego. The ballet, under the expert leadership of the graceful Anna Ludmilla, contributed to the color of the temple scene. The effective choruses provided by the composer were competently sung, but the stage business through most of the opera was conspicuously ineffective. Mr. Panizza conducted admirably, confirming the excellent impression which he made last year as musician and leader.

GARDEN AS LOUISE.

Mary Garden has doubtless had numerous successes as the heroine of Charpentier's *Louise* since that historical night in Paris when she made her debut in the role; but none could have been much greater than that which the popular soprano had here last Tuesday evening. To begin with, the house was filled to capacity with a truly brilliant audience; indeed, so great was the demand for seats that the opera is to be repeated next Tuesday, being substituted for the second performance of the *Snow Maiden*. The size and mood of the audience evidently inspired Miss Garden, for she sang more beautifully and acted with greater conviction than this reviewer has noted in a good many years. She was a more slender and youthful Louise than of old, while her portrayal of the discontented, restless and lovesick heroine was altogether expressive, rising at times to compelling emotional power. Miss Garden's singing of the ever beautiful, if sugary, *Depuis le Jour*, was a finer exhibition of vocalism and a more convincing interpretation than we have heard for some time, even from singers reputed to have lovelier voices than the apparently rejuvenated Miss Garden. The singing of the familiar air stopped the show.

Fernand Anseau made his local debut as the poet lover, Julien, and had a fine success. Mr. Anseau is gifted with a tenor voice of beautiful quality and he uses it with musical intelligence. Its range is wide enough to make unneces-

sary the forcing to which he is apt to resort in climaxes. His singing, however, gave manifest pleasure to the audience and he was well received. Old favorites of the original Boston opera days renewed old successes in parts which they had sung here in the past—Georges Baklanoff and Maria Claessens. Mr. Baklanoff made the father a convincing but pathetic figure, acting the part with compelling sincerity and singing flawlessly. Mme. Claessens was again



FREDERIC PERSSON,

vocal coach, who makes a specialty of voice diagnosis and correction. Mr. Persson has many artists among his pupils and the prominent singers who have coached with him include Mario Camlee, Alice Gentle, Anna Filzta and Theo Karle. This season he has had much success on tour with Eva Gauthier, receiving the unanimous commendation of the press.

adequate as the unsympathetic mother. The minor roles were admirably taken, particular praise being due Jose Mojica for his splendid singing and high spirits as Noctambule. The chorus and ballet, under the leadership of Miss Ludmilla, made the most of the festival scene, contributing greatly to its animation and gaiety. The omission of the second scene in the second act is to be regretted, since it contained some of the best passages in the opera. Mr. Polacco gave a beautiful reading of the score and received something of an ovation when he shared the applause with the singers.

SNOW MAIDEN.

On Wednesday afternoon the Chicago company repeated the performance of Rimsky-Korsakoff's charming fairy opera, the *Snow Maiden*. Although it was heard by a capacity audience last year, which received it with great enthusiasm, it must be said that the size of the audience at the performance of Wednesday was very disappointing. The performance was a beautiful one, Rimsky's warm, glowing, sensuous and always songful score, rich in harmonic and instrumental color, was matched in the vivid and altogether picturesque colors of Roerich's beautiful settings. Owing to the illness of Edith Mason, the title role was taken by Miss Obrassova, petite of voice and aspect and hardly adequate to the vocal demands of the role. Mr. Minghetti again gave pleasure with his excellent singing of the Czar's beautiful air in the second act. Mr. Baklanoff, marvelously costumed as the merchant Mizguir, always satisfies as an artist.

Miss d'Hermano sang the grateful music of the Shepherd Lehl without particular distinction. Miss Pavlovskaya gave
(Continued on page 6)

METROPOLITAN REVIVES WAGNER'S SIEGFRIED

After a Six Years' Sleep, This Interesting Work Is Brought Back to Life and Audience Thoroughly Enjoys It—*L'Africana* Revived for Gigli—Repetitions Please—Excellent Sunday Concert

Siegfried, a music drama, by one Richard Wagner, emerged from the obscurity of the Metropolitan storehouse after a hibernation of six years and had itself performed for the benefit of a large and exceedingly interested audience, on Saturday afternoon, February 2. *Siegfried* has always been the least popular work of the Ring. Perhaps it is because Wagner has taken such a long time to wind up in each of the three acts. The last twenty minutes or so of the first act, with the forging of the sword, is about as exciting as anything to be found in all Wagner; the *Waldweben* and the slaying of the dragon in the second act are both of Wagner's best work; the final scene of the final act contains some of the finest music Wagner ever penned; but in all three of the acts, these magnificent examples of Wagnerian work are preceded by long and often dull scenes. Some day there will be a Three Hours for Wagner Society founded, and when all the great works of the master have been tastefully and tactfully cut down to within that limit, he will flourish as never before.

As to the performance. Curt Taucher in the title role, just back from Germany, appeared for the first time this season. Word was passed about before the performance that both he and George Meader (Mime) were suffering from colds. Mr. Taucher, however, except for lack of power in the lower register, appeared to sing as well as is his wont, especially in the first act. On the whole he was very satisfactory. The scene of the forging of the sword is rarely done better than he did it, and he showed an unusual amount of imagination in his scenes with the bird, which the average tenor makes very silly.

George Meader, the American tenor, singing Mime for the first time on this side of the water, made the figure of the dwarf a very striking bit of character acting, and sang excellently, although, as stated he was somewhat handicapped by a cold. His scene with Alberich in the second act was especially effective. Gustav Schuetzen-dorf's throaty style of singing goes particularly well with the role of Alberich and he acts it with surety and effect.

Clarence Whitehill's Wanderer must rank along with his Sachs and Amfortis as one of the finest Wagner impersonations to be found anywhere on the operatic stage today. He was in superb voice and his great, calm figure, so above all the pettiness that is going on about him, was truly impressive. William Gustafson was the Voice of Fafner. If Fafner really had as fine a voice as Gustafson, it was too bad that he had to be a dragon who was cut off in his youth.

Florence Easton sang the extremely difficult music which falls to Brunnhilde in the final scene, with that complete and unconscious mastery of vocal style always so characteristic of her. The scene, too, is an exceedingly difficult one to act on account of the unusually long orchestral interludes which Wagner has written in, and to which some action must be fitted. But neither from the histrionic nor the vocal standpoint did Miss Easton leave anything to be wished for. In appearance she was the radiant Wotan daughter herself.

Mme. Matzenauer sang the Erda and showed once more what a glorious lower part her voice has. Erda must impress solely through the expressiveness of her song, and this Mme. Matzenauer did. Thalia Sabanieva was the Little Bird from Cook's, who warbles in the treetops and so readily and carefully guides Siegfried about through the forest. Her agreeable, clear lyric tones lent additional beauty to what is in itself very beautiful music. Artur Bodanzky conducted and, barring an occasional tendency to let the orchestra bark too loud at the expense of the singers and a little holding back in some of the tempi, gave an excellent reading of the score.

The scenery came out of the storehouse and is today older in style, perhaps, than in actual years. Samuel Thewman had the stage management. It would not be hard to point out a good many details of the action that were not in accordance either with tradition or common sense.

DER ROSENKAVALIER, JANUARY 28

Der Rosenkavalier was repeated at the Metropolitan on January 28 before the usual large audience which manifested its pleasure in the Strauss waltzes and the excellent interpretations of the principals. These were Florence Easton as a delightful Princess; Paul Bender, a highly comic Baron Jeritza, her inimitable self as Octavian; Schuetzen-dorf, as good as possible in the impossible role of Von Faninal
(Continued on page 24)

CHICAGO OPERA IN BOSTON

(Continued from page 5)

an intelligent impersonation of Croupa. The chorus sang well, although they might have learned something about acting from the Russian chorus which we heard here a few seasons ago. Mr. Cimini conducted admirably. A feature of the performance was the dancing of the graceful Anna Ludmilla and her ballet, the rhythmic fire and the high spirits of their dance in the third act stirring the audience to the most vigorous applause of the afternoon.

THE BARBER OF SEVILLE.

The performance of Rossini's ever delightful Barber of Seville, on Wednesday evening, gave two members of the company an opportunity to be heard in Boston for the first time, Graziella Pareto as Rosina and Charles Hackett as Count Almaviva. Both proved themselves artists of the first class and their success was well deserved. Miss Pareto's voice is a genuine coloratura of singular beauty and purity. Her singing is effortless, whether in runs and trills or in the musical sustained legato of which she is mistress. Her singing of the Shadow Song from Dinorah, which she interpolated in the lesson scene, demonstrated her extraordinary command of vocal resource. Nor was she less effective as an actress, her charming personality quite captivating her audience.

Mr. Hackett is in a sense a local product, since he learned his singing from Arthur Hubbard of this city, and there was no little curiosity to witness his Boston debut as an operatic celebrity. The tenor was a romantic figure as Almaviva, singing and acting with skill, taste and elegance. Mr. Hackett was in good voice and sang the most difficult passages with remarkable ease, stirring his audience to repeated applause after his various solos. Giacomo Rimini was a wholly competent Figaro, vocally and histrionically proving himself familiar with the traditions of the part. Hearty applause rewarded his excellent singing of the popular Largo. The humorous antics of Vittorio Trevisan as Don Bartolo and Virgilio Lazzari as Don Basilio were hugely enjoyed. The minor parts were well taken. Mr. Panizza conducted admirably and was vigorously applauded when he joined the singers.

POLACCO'S SIEGFRIED.

With Mr. Polacco wielding the baton at the performance of Wagner's Siegfried, Thursday evening (the first time with the Chicago company, Mr. Stock having conducted this opera in Chicago), the orchestra caught and imparted the youthful ardor, the magic beauty and eloquent power of this music. Wagner's miraculous command of orchestral color and resource was fully and thrillingly disclosed, and Mr. Polacco reaped rich reward from a keenly appreciative audience.

Forrest Lamont, in the title role, sang effectively. The same might be said of Myrna Sharlow, who appeared as Brunnhilde. Miss Sharlow has made great strides as an artist since her days with the Boston Opera Company, and her voice has grown surprisingly in size without impairing its naturally lovely quality. Mr. Steier's Mime, first heard here with the ill-fated Wagnerians last season, was a masterpiece of characterization, dramatically and musically measuring up to what Wagner evidently intended it to be. The fine resonant baritone of Mr. Kipnis, together with his vocal skill and ability as an actor, contributed to a sympathetic interpretation of the wandering deity. Kathryn Meisle was an impressive Erda. As a singer she confirmed the splendid impression made here earlier in the season as soloist with the Symphony Orchestra. Lucie Westen was a sweet-voiced Waldvogel. Scenically the production was appropriately massive and imposing, although it missed now and then the illusion achieved by the Germans last year. A large audience was most enthusiastic. It is to be regretted that the Chicago company is not repeating Die Walkure, with which it had such fine success here last season—if only for another opportunity to see and hear again that most heroic Brunnhilde, Cyrena Van Gordon. J. C.

Theodore and Louise Bauer Perish in Fire

Hundreds of friends in the musical and theatrical world were shocked to learn of the death of Theodore H. Bauer and his wife, Louise W., who perished in a fire at the well known Russian restaurant, the Petroushka Club, on Thursday evening of last week. Attempting to escape to the roof, they were caught beneath a trap door which they were unable to open. Mr. Bauer was part owner and manager of the Petroushka Club. Born in Budapest, Hungary, he came to this country about twenty years ago and had been connected with the musical world in one capacity or another most of the time since. He was for a while personal manager of the late Florenzio Constantino, operatic tenor. Later he was press representative of the Boston Opera Company, when Henry Russell was impresario, and later still one of the managers of the Montreal Opera. He left music for a while to become assistant manager of the Hotel McAlpin and manager of the Claridge. Then he was appointed manager of the artists' department of the Columbia Graphophone Company, a post which he held for several years.

Mrs. Bauer's maiden name was Louise Whitfield. She was born in Clarksville, Tenn. She was on the stage for several years but had retired some time before she married Mr. Bauer. The funeral services took place on Sunday afternoon, February 3, at the chapel of the National Casket Company, which was crowded with relatives and friends of the deceased. Burial followed at Evergreen Cemetery, Brooklyn, the two bodies being interred in one grave.

Barbara Kemp on Way Here

Barbara Kemp, dramatic soprano of the Metropolitan Opera and the Berlin State Opera, with her husband, Max von Schillings, director of the latter opera, sailed from Hamburg, January 31, on the S. S. Albert Ballin. On her arrival Mme Kemp will take her place in the ranks of the Metropolitan Company for the balance of the season.

James Speyer Gives Organ to Town Hall

The formal presentation of the new memorial organ to New York's Town Hall will take place on Friday morning, February 22. The organ (Skinner) is the gift of James Speyer in memory of his wife, Mrs. Ellen Prince Speyer, who died three years ago and who was deeply interested in music. Artur Bodanzky will have charge of the musical program for the presentation. It will consist of the Parsifal

prelude rendered by the Metropolitan Opera Orchestra led by Mr. Bodanzky and of selections on the organ, played for the first time by Lynnwood Farnam, organist of the Church of the Holy Communion. An address accepting the organ on behalf of the Town Hall and the League for Political Education, will be made by Henry W. Taft, chairman of the board of trustees. Admission will be by invitation card, members of the League for Political Education being especially invited.

Dinner to Mrs. Edward MacDowell

At the Hotel Astor on Sunday evening, February 3, there was a dinner of the Seven Arts in honor of Mrs. Edward MacDowell, given by the officers of The Edward MacDowell Association, Inc., and The Allied Members of the Peterborough Colony. Some 300 members of the two associations and their friends and guests gathered about the tables to partake of a dinner of truly excellent food. Afterward speech-making began with a short story of the Peterborough Colony told by Howard C. Smith, president of The Edward MacDowell Association, Inc., who then presented Paul D. Cravath as toastmaster. Rubin Goldmark, representing music, spoke first. Arnold W. Brunner, the well known architect, followed him, and the final speech was made by Prof. George P. Baker, of Harvard.

All the speakers paid enthusiastic tribute to Mrs. MacDowell and the work which she has done in maintaining the MacDowell Colony at Peterborough. Then Mrs. MacDowell in reply made the brightest speech of the evening, modestly disclaiming her own share in the success of the colony and laying its success to the many friends and admirers of her husband and herself, who have always so willingly given their time, money and effort.

There was a short musical program provided by Elly Ney, pianist, Marie Sundelius, soprano, and Marion Green, baritone. A peculiar program it seemed for a MacDowell banquet, since none of the artists were native-born Americans and none of them either sang nor played a MacDowell composition.

At the end of the evening Mrs. MacDowell held an impromptu reception at which she greeted all the guests. It was a distinguished group of guests of honor which gathered about the speakers' table, including Paul D. Cravath, Herbert Adams, Leopold Auer, George P. Baker, Cecilia Beaux, Van Wyck Brooks, Arnold W. Brunner, Hamlin Garland, Norman-Bel Geddes, Rubin Goldmark, Willem Van Hoostraten, Willem Mengelberg, Elly Ney, Edwin Arlington Robinson and Marie Sundelius.

McCormack Going to the Far East Next Year

Charles L. Wagner, manager of John McCormack, has recently signed a contract with A. Strok, of Shanghai, China, whereby that manager will take the celebrated Irish-American tenor on a tour of the Far East, which will begin early in April, 1925. Mr. McCormack, however, after a visit to Europe this summer, will sing in the United States during the period from October 15, 1924 to March 15, 1925.

Hadley Choral Work to Have London Premiere

London, January 24.—The first performance in England of Henry Hadley's choral work, Resurgam, is to be given by the London Choral Society at Queen's Hall on April 8 next. The composer is paying a special visit in order to conduct the work himself. G. C.

Maestro Guarneri for Chicago Opera

A little bird flying by from the direction of Milan whispers that Maestro Guarneri, one of Toscanini's fellow-conductors at La Scala, is likely to exchange that post for a position with the Chicago Civic Opera next season.

Opera to Be Given at Carnegie Hall

For the first time in the history of Carnegie Hall, opera is to be given there. The International Opera Company will give several performances, the first of which will be Verdi's

JAZZ OR "MODERN POPULAR MUSIC" TO BE HEARD AND DISCUSSED AT COMPOSERS' LEAGUE LECTURE

The claim of what is commonly and perhaps confusingly known as "jazz" to the more ambitious title of "modern popular music" will be discussed at the League of Composers' lecture-recital in the Anderson Galleries, Sunday afternoon, February 10. Vincent Lopez will lead his orchestra, deliver a talk, and also appear as a pianist on a

Ernani, on Saturday evening, March 29, with Margaret Hamill, soprano, as Elvira; Agostini, tenor, as Ernani, and Alberto Terrasi, baritone, as Don Carlos. There will be full stage settings, all new scenery, and a large orchestra. On April 19 a performance of Traviata will be presented, with Evelyn Parmell as Violetta.

Bonci Master Classes Announced

On another page will be found an announcement of an unusual character—that Bonci, one of the world's greatest exponents of Bel Canto, will come to America in October and will conduct master classes in the art of song, including everything that has to do with the singer's art, from voice placement to interpretation. Coming from a singer of the renown of Bonci, a singer who had one of the most lovely voices with which man was ever endowed, and a vocal style unexcelled by any artist of our day, such instruction must have an incalculable value. Not only will it act as a direct practical guide to those who seek success in this difficult art, but it will be an inspiration to greater and more sustained effort, especially for those whose character tends towards discouragement. Bonci has many times been welcomed in America as a singer; he will be no less warmly welcomed as a teacher.

Plans for More Opera

Plans are under way for a permanent grand opera company within the limits of Greater New York. The idea of this new company will be to give American talent the opportunity to make operatic debuts in America instead of in Europe.

George de Feo, of the De Feo Grand Opera Company, has already secured a lease on a theater and is proceeding with plans which have met with the approval of the leading singing teachers of New York as well as prominent citizens. The first meeting was held recently at Herbert Witherspoon's studio in conjunction with the American Academy of Teachers of Singing, and details will be published here later.

Huber Selects De Feo Opera

The first move of Frederick W. Huber, recently re-appointed Municipal Director of Music in Baltimore, was to organize a Civic Grand Opera Company for the city of Baltimore. Having observed the good work of the De Feo Grand Opera Company during its appearance for the past three years in Baltimore, he appointed this company as the Civic Opera of the City, with written guarantee for three years at least. The company will open its annual Baltimore season at the Lyric Theater, May 12, with a large number of American artists.

Heifetz Coming East

Jascha Heifetz completed his Pacific tour February 4 with a recital at Seattle. His next appearance in New York will be with the New York Symphony Orchestra as soloist, February 28 and 29. His next New York recital will be March 16. It is reported that he is planning to spend next season abroad.

Matzenauer Granted Divorce

At San Francisco, on January 31, Mme. Margaret Matzenauer, of the Metropolitan, was granted a divorce from Floyd Glotzbach. Mme. Matzenauer's original suit was filed in New York, but withdrawn there and instituted in California.

Rosenthal for Pacific Coast

Moriz Rosenthal has been arousing his Middle Western and Canadian audiences to the high pitch of enthusiasm with which he was greeted in Chicago and New York. He will make his first appearance in California with the San Francisco Symphony Orchestra on February 8 and 9.



Apeda photo

VINCENT LOPEZ

program that includes as speakers Prof. Edward Burlingame Hill, of Harvard University, and Gilbert Seldes, critic and former editor of the Dial.

Professor Hill, who is a composer and also head of Harvard's music department, and, incidentally, is the grandson of the president of that august seat of learning, has entitled his speech Some Considerations on Jazz. Among other works he has to his credit a Jazz Scherzo, for piano and orchestra, and a fox trot for two pianos. He is also an authority on modern music in other than its popular phases, being considered one of the most informed and illuminating critics of the young French and Russian schools.

Mr. Lopez, who does not believe in the term "jazz," will center his talk on what he prefers to call "modern music." He also entertains certain musical-color theories, probably the result of an early interest and education in painting and music, when as a child, he was sent to the Passionist Fathers with the idea of training for the priesthood. It is his idea today that modern dance music can take its place beside what is generally accepted on concert programs, without detriment to either.

To illustrate his talk, Mr. Lopez will lead his orchestra in the following program: Carmen (Vincent Lopez arrangement), I Love You, Nola, Covered Wagon Days, H. M. S. Pinafore (Vincent Lopez arrangement), My Sweetie Went Away, and Mamma Loves Papa.

Mr. Seldes will offer his views under the modest designation of The Innocent Bystander. He is one of the best qualified bystanders to deliver opinions on this subject, having listened to and written about popular music for the last ten years, ever since he began his journalistic activities as music critic of a Philadelphia paper. He is the author of three or four chapters on jazz and musical comedy in his new book, The Seven Lively Arts.

The magazine, published by the League of Composers, will make its first appearance early this week. It includes the following articles: Italy Today, by Guido Gatti; The Legend of the Six, by Emile Vuillermoz; Race and Modernity, by Adolph Weissman; and The New Spirit in English Music, by Edwin Evans; also five portraits of contemporary composers, by Pablo Picasso.

ST. STEPHEN'S DAY AGAIN MARKS COSTANZI'S OPENING IN ROME

Molinari Conducts Two Augusteum Concerts When Guest Failed to Appear—Spanish Artists Becoming Popular in Italy

Rome, January 9.—A season which already shows signs of much promise was ushered in at the Teatro Costanzi with Spontini's opera *La Vestale*, a magnificent old work already credited with a brilliant success at La Scala when performed there several years ago. And to open the season with an Italian work was in itself an innovation! But the wave of nationalism now predominating in Italy has resulted in eliminating as "season-openers" those Wagner operas which by reason of their grandeur and solemn impressiveness were thought to be necessary for such an event as the inauguration of a new season, not only at the Costanzi, but also in Italian opera houses generally.

A work more impressive and appropriate for such an occasion than *La Vestale* would be difficult to find. Spontini, who in his day was really an innovator, has written music in *La Vestale* which, especially in recitative and dramatic expression, is rich in grandeur and virility; and his orchestration is masterful and colorful enough even to have gained the fervent admiration of Richard Wagner. Were it not for a tendency to dullness and heaviness in parts, *La Vestale* would surely command the uninterrupted attention of the listener from beginning to end. It has, however, pages of brightly illumined spontaneous music which make an instant appeal to the emotions.

In the title role, Signorina Carena revealed deep emotional instinct and dramatic dignity. Even though there were times when one wished for a voice of more robustness, she nevertheless succeeded in portraying the part excellently. Bassi's heroic tenor was well suited to his part, and Mme. Arrangi-Lombardo was satisfying as the high priestess, as was also Morelli, baritone, in the role of Cinna. Eduardo Vitali conducted the performance con amore. Both he and the orchestra seemed inspired, and copious applause made his repeated appearance before the curtain necessary. The scenery, newly painted by Carelli, brother of Mme. Carelli, the manager, was splendid, as were also the costumes, dances, etc. Altogether a magnificent performance!

WOLF-FERRARI OPERA REVIVED.

If the inaugural performance was a great success, the second, on the following night, was not one whit behind. It was Goldoni's comedy, *I Quattro Rusteghi*, with music by Wolf-Ferrari. The striking contrast between the two works was such as to enhance the success of each. Even though Wolf-Ferrari's music cannot claim great originality, it is so elegant and so perfectly fitted to the text—a rarity these days—that it can almost claim to be unique. This work, after having had a première somewhere in Germany nearly twenty years ago, finally has won for its creator a success rarely accorded to any native Italian composer. Comic opera, however, unpopular in Italy for a long time, has now come into favor again, so that any light and graceful work of the calibre of *I Quattro Rusteghi* will always be sure of a warm welcome.

While all the cast did excellently, the celebrated contralto, Guerrina Fabbri, as the imperious and contemptuous wife, was especially worthy of praise. Eduardo Vitali, who conducted this performance with refreshing verve, also succeeded in tinting the score with vivid bursts of color, besides

achieving a coordination of acting and music rarely attained. Recalls and recalls to the number of seventeen were lavished upon composer and conductor by a wildly enthused audience. It was truly a proud moment for Wolf-Ferrari, whose Roman baptism of success has been long delayed, in spite of his great success at La Scala several years ago with *Le Donne Curiose*.

MUCK FAILED TO APPEAR.

When Karl Muck, who was invited to conduct a pair of concerts at the Augusteum, failed to make his appearance, Molinari was faced with the problem of hurriedly arranging two programs which he himself conducted. That he succeeded well was plainly evident by the stirring ovations accorded him at both concerts. The Roman public, it seems, never tires of paying homage to Molinari. His first program contained, besides Beethoven and Wagner, two interesting novelties for Roman audiences, namely Debussy's piano piece, *L'Isle Joyeuse*, arranged for orchestra by Molinari at the personal request of Debussy, and the Interlude from Lualdi's opera, *La figlia del Rè*. While this last did not make much of an impression, the Debussy arrangement was enthusiastically acclaimed, both public and orchestra voicing their delight by applauding Molinari to the echo.

In the second concert, Molinari's program contained Handel's *Concerto Grosso in D minor*, the fourth symphony of Haydn, Stravinsky's colorful *Petrouchka*, and as a novelty Vincenzo Tommasini's rhapsody, *Paesaggi Toscani*. In this splendid work Tuscan folk songs are clothed in an orchestral garb of sonorous and rich color. The tunes, gay one moment, plaintive the next, are alternated and cleverly combined to an artistic unity. It was thoroughly enjoyed by a discriminating public whose insistent applause finally brought the young composer to the stage. Verdi's overture, *Vespro Siciliano*, which closed the program, sounded like sugar and water after Stravinsky, even though it was given a stirring performance. For the next pair of concerts, Mascagni is announced to conduct.

SPANISH ARTISTS WINNING FAVOR.

The Friday concerts at the St. Cecilia Academy are beginning to assume more and more importance. Outstanding among these were the appearances of two Spaniards—Gaspar Cassado, cellist, and José Iturbi, pianist. Cassado, who is an excellent artist, played through a fine program as though in a dream. Celestial tones, sonorous and passionate and again delicate and poetic, poured from his instrument. He introduced a sonata for cello and piano by Renzo Massarani, a young ultra-modernist, which, in spite of a wonderful performance, failed to impress favorably.

José Iturbi, who is really a brilliant virtuoso, offered an interesting program of works by classic, romantic and modern composers. What pleased his audience most, perhaps, was his playing of Albeniz' music, especially the Navarra, and novelties by Infante. Iturbi, besides power and brilliance also excels in delicate pianissimo effects; the softness and clearness he attains in such passages are enchanting. He is now making a successful tour of Italy.

DOLLY PATTON.

forms of double stops clean and in tune. His conception of style in two dances of Sarasate was somewhat off color and here and there his musicality was somewhat superficial, but all in all he is a born fiddler and one whose career should be a safe bet.

A. Q.

A Family of Saxophonists

[The following article is so unique that it is printed in its entirety with but a couple of slight changes in editing.—The Editor.]

Down in Sheffield, Ill., there is a man who has seven children and every one of the seven children plays the saxophone every day. Five of the children have their own



THE RICHARDSON FAMILY.

(Standing) Myrtle, Forrest, Janis Elizabeth, Fern Grayson, and (seated) Leonard F. Richardson.

instruments and have organized a quintet which makes public appearances in Sheffield and which practices much of the time at home. The man is L. F. Richardson, publisher of the Sheffield Times, and he is said to have the most

unique musical family in the State. He started his children playing the saxophone about a year ago when he himself bought an instrument and practiced at home after putting his paper to press.

The neighbors became interested and listened. The eldest son bought a saxophone and was followed by a sister; then another was acquired for the family, and now five children own their own instruments, and the sixth and seventh are learning to play them. The father anticipates buying saxophones for them, too. The mother does not play one—she is too busy taking care of the seven children.

Mr. Richardson bought his saxophone with the idea of keeping the children at home during the evenings, and now when the entire family is gathered in the parlor and five sons and daughters and the father play their saxophones, the neighbors go out on the front porch to listen.

R. G. T.

Fraternal Association of Musicians' Program

The Fraternal Association of Musicians, George E. Shea, president, held its fourth monthly meeting of the season at the Ethical Culture Building, Tuesday evening, January 22. One of the important features of the program was the first performance in America of Ottorino Respighi's transcription for solo violin, with string quartet accompaniment, of a violin pastorella by Giuseppe Tartini (1692-1770). This arrangement proved effective, the string quartet accompaniment providing a rich harmonic background for the flowing melody. The first two movements particularly—grave and allegro sostenuto—had much charm, but the third—pastorella-largo—became rather monotonous because of its almost bagpipe effects. The work was sincerely interpreted by Giuseppe Adami, playing the solo violin, and the quartet composed of Francisco Januzzi, first violin; Girolamo La Magna, second violin; Louis Fishzohn, viola, and Mathilde Zimmer, cello.

Two groups of piano solos were furnished by Matilde Jones, an artist pupil of Edwin Hughes. Miss Jones is a remarkably fine young pianist, who gave evidence of sound musicianship. Her first group consisted of the Bach-Busoni prelude and fugue in D major and Brahms' variations on a theme of Paganini. Miss Jones' complete technical command of these very difficult numbers was admirable indeed. She played them with clarity, power and assurance and a fine grasp of the musical content. A Chopin prelude, added as an encore, was exquisitely rendered. Miss Jones concluded the program with a group beginning with two of the less familiar Rachmaninoff preludes—op. 32, No. 5, and op. 23, No. 3—which were interpreted with artistic expression and beautiful tone. Following these came the same composer's Polka on a Theme by W. R. and Edwin Hughes' concert paraphrase on the Wiener Blut Waltz of Strauss. This latter number is a brilliant and fascinating concert arrangement by the well known pianist and pedagogue, Mr. Hughes, and was excellently performed.

Giuseppe Adami was heard also in solo violin numbers by Sivori, Boccherini and Sarasate. The dainty Boccherini minuet was very pleasing. Mr. Adami has delicacy of style and an earnest manner in interpreting. His pleasing performance won him an encore. John Albert Carpenter sang two groups of songs by Purcell, Frank Waller, Frank H. Grey, Ethelbert Nevin, Nicholas Douthy, Hermann Lohr and John H. Densmore. Mr. Carpenter has a lyric tenor voice of smooth, clear quality, and his distinct enunciation is to be especially commended. He also gave encores. A good sized audience received all the artists with enthusiastic applause.

Yolanda Mero on Public School Music

"I see no better omen for the future of American music than in the attention which is paid to it in the public schools," Mme. Yolanda Mero recently said, "and certainly there can be no shorter route to a fuller musical life than this. Do you not think it a very significant thing that the symphony concerts for children have met with such an enthusiastic response?"

"Not by any means do I think this is going over the children's heads. Of course, no child can fully understand a Beethoven symphony, but I am sure there are things in almost any of them that appeal to children, perhaps simply because they have not had time to have their taste corrupted by hearing nothing but trash. It is a splendid thing to get acquainted with good music early in life, for whoever does so has made a life-long friend."

"Now, if I have one criticism to make it would be this. The text books used in the schools, or such ones as I have seen at least, seem to me to incline a little too completely to folk songs and what are called, I think, 'standard ballads.' Undoubtedly this is a better musical diet than the generality of popular music, but the vast treasury of simple, beautiful music of the great masters has been all too little tapped. I should like to see the children know that Beethoven wrote a Minuet in G as well as that Stephen Foster is the composer of Old Black Joe, and I think that when they got used to it, it would interest them quite as much."

Besides many recital engagements, Mme. Mero is booked to play this season with the Cincinnati and Philadelphia symphony orchestras and with the New York Philharmonic. She has already appeared this season with The Beethoven Society of New York.

Paderewski on Tour

Paderewski was scheduled to leave at once, en route for the Pacific Coast, after appearing in his second recital in Chicago, February 3. The route of bookings for February, which will bring the pianist to San Francisco for a concert, February 29, where he played last season to the record-breaking receipts of \$24,000 in one recital, is as follows: Evansville, Ind., February 5; Nashville, 6; Birmingham, 8; Memphis, 11; Pine Bluff, 13; Shreveport, 15; Ft. Worth, 16; Tulsa, 18; Dallas, 19; Waco, 21; Abilene, 23; Tucson, 25; Los Angeles, 27, and San Francisco, 29.

Easton Honored at Women Artists' Dinner

Florence Easton was a guest of honor at the annual dinner of the National Association of Women Painters and Sculptors at the Hotel Brevoort, New York, on January 26. The guests included a successful woman exponent of each of the arts. Fannie Hurst, Elinor Wylie, Julia Arthur, Rachel Crothers, and others were also present. Easton completes her season at the Metropolitan about the middle of February and will begin filling concert engagements at once.

BERLIN CONCERTS

RUDOLPH REUTER.

Rudolph Reuter, the American pianist, was heard in his first recital of the season in the Singakademie. In a long and rather indiscriminate program of twenty-four titled numbers, not counting Dohnanyi's Winterreigen, which consists of ten more titled parts, Mr. Reuter proved to have a world of endurance, and again revealed his many virtues. The press in general conceded his remarkable technical fluency, virtuosity and colorful playing. Mr. Reuter's performance of the first Brahms intermezzo, Op. 116, was an interpretation as deeply felt and as musical as one could wish for—a real gem among any number of other jewels.

NINA WULFE.

Nina Wulfe, a young American violinist already known to New York audiences, made her Berlin debut in Beethoven Hall with an exacting program, which included the fourth Handel Sonata, Mozart's A major concerto, a group of short pieces, among which Kreisler's arrangement of Friedemann-Bach's Grave was especially well done, and the Ernst concerto. Miss Wulfe's playing is marked by a pleasing tone, technical fluency, poise and generally good intonation, though it seemed a bit tame. But there is no mistaking her talent, which, with further development, especially on the interpretative side, gives much promise for the future. Considering it was her first appearance in Berlin, Miss Wulfe's reception by the press was especially encouraging and well deserved.

ARNO SEGALL.

Another young American violinist, Arno Segall, after an orchestral appearance with the Philharmonic Orchestra, appeared in his first recital in Beethoven Hall. Segall, who had studied in New York with Auer and his preparatory teacher Alexander Bloch, continued his studies in Europe with César Thompson and is at present with Willy Hess in Berlin. His tone seemed to have gained in volume since his last appearance; his technic is dexterous and fluent, but he is not always accurate in intonation. He has, however, a perfect ear and needs nothing but careful practice and guidance to overcome a fault which if it is not looked after right off may prove to be fatal as far as his future is concerned. Those having his career in hand should know that the ascent of Parnassus is necessarily slow.

MISCHA WEISBORD.

Mischa Weisbord, a seventeen-year-old Russian, is a violin talent of the first water. Of all the débutants of the last three years in Berlin he is, to my mind, unquestionably one of the very best. His playing is characterized by brilliant virtuosity, manly tone of much power and warmth, natural sureness and poise. The Ernst concerto was dashed off in great style, with octaves, thirds and various other

BERLIN, HOPING FOR BETTER TIMES, STARTS YEAR WITH FOUR OPERAS

A Novel Method of "Saving"—Mozart's Magic Flute in Old Fashioned Garb—Pierrot Lunaire and the Story of a Soldier Draw Crowds—A Couperin-Strauss "Novelty"—A New Composer

Berlin, January 15.—As the MUSICAL COURIER has already reported, Berlin entered the new year happy in the possession of still another opera house, making its fourth. The inauguration took place on New Year's Day, with Meistersinger, and a festive occasion it was. Old "Kroll," a ruin since 1914, when busy housewreckers started to tear it down and so make way for a sumptuous Welhelminian atrocity in keeping with the famous neighboring Siegesallee (it was to be the "greatest" opera house in the world), had been restored to its unpretentious bourgeois exterior. Even the old beer "establishment" had come to life again in the form of a modern refreshment palace whose electric sign lighted up the snow-bedecked Tiergarten for a half mile about. The very elite of Berlin society, and all its artists, critics, litterateurs, had turned out to welcome the old theater back to life.

It is not, however, for the elite of Berlin society that this house has been restored. It has been restored very largely from the pennies of the art-loving German workingman, who for generations has gathered an occasional operatic crumb from the table of the rich, namely, the Staatsoper, through the agency of its People's Theater. It was to have been Berlin's People's Opera, but the name, and, to a large extent the function, of that has already been usurped by a private organization further uptown. This Volksoper, which has given such excellent proof of its artistic justification, has now secured to itself the Theater des Westens as a permanent home. Whether the official people's opera at the Kroll Theater (for it has now become a part of the State Opera organization) will be able to maintain similar ideals remains to be seen.

The opening Meistersinger, as an augury, was none too good. There were difficulties with the acoustics, for the interior of the house, used as a hospital during the war has been entirely rebuilt by a well-known architect, Oskar Kauffmann, who has made a virtue of necessity by using common woods and exploiting their resonant and decorative qualities in new ways. The experiment is not wholly successful, for the orchestra is too loud, while the red interior with its pseudo-baroque ornaments recalls the mondaine German café rather than a people's temple of art. Still, the essential factor is that The People, which in Germany really do yearn for art, can hear the operatic masterpieces by some of the best singers and players in the country, for the uniform price of thirty cents!

A CASE FOR GENERAL DAWES?

The question which the reader is likely to ask, of course, is how the German Government, at the moment when the people's cry for bread is heard round the world, can manage to feed it art, and the most expensive form of art at that. Will not General Dawes and his expert committee recommend a closing of this new state opera and the old one, too? Or is this the German crisis, about which the world has heard so much already past?

No, it is not. As a matter of fact, the latest crisis through

which this sorely tried country is passing is called a "reconvalescence crisis"—the crisis of crises that will bring the nation back to health. It is an era of saving in all government departments, and there is no issue of a newspaper without some reference to the "Beamtenabbau"—the weeding out of officials in every department of the state. Only in the State Opera they do these things differently. Instead of dismissing their sing-officials and play-officials, they keep 'em and make 'em work double! Thus, presumably, they cost no more and bring in extra receipts. Incidentally, the

of course, prevented the Staatsoper from bringing out any novelties this season, and the only variety of late has been the appearance of an occasional guest.

Walther Kirchhoff, sole survivor among Germany's tenor-heroes, has been sojourning in town, and is being passed back and forth between Staatsoper and Volksoper (not Kroll—mind you keep all these opera houses apart!) in various roles. The Volksoper also has had Jacques Urlus in a complete cycle of his roles and announces his return for a longer stay. The Deutsches Opernhaus, where Leo Blech is now the musical boss, has managed to bring out if not a novelty, a very excellent revival, the Magic Flute.

GOOD OLD-FASHIONED MOZART.

This production stands out among the operatic achievements of the season for all-round artistic quality. After the near-failure of the modernistic Staatsoper revival last year, the success of this old opera at Berlin's second opera

OLD KROLL THEATER IN THE TIERGARTEN, BERLIN.

has just been restored as a home of opera for the people. Here's the way it looks inside—very German indeed to the eye of a foreigner. One is a side view of the stage. The decorations on the top are used to conceal light apparatus, doing away with projecting from the balcony. The other one is a partial view of the auditorium that seats altogether about 2,400 people. (Photos by Carl Fernstädt, Berlin)



MAGIC FLUTE AT THE DEUTSCHER OPERNHAUS, CHARLOTTENBURG.

The recent revival of The Magic Flute at the Deutscher Opernhaus, Charlottenburg, under Leo Blech, scored a decided success. From motives both of civility and economy, the scenery was after the designs for the original scenery, made a century ago by U. V. Schinkel. The large photograph shows, left to right, Emanuel List, the American bass, as Sarastro; Emil Nitsch, as Monostatos; and Alice Marturell as Pamina. (Photo © Zander & Labisch, Berlin)

people, though hungry, are amused; and that, as every war politician knows, is an important thing.

Simple arithmetic this, provided it works. But I cannot avoid recording the fact that while the new Kroll, at thirty cents a seat, is well filled every night, the high-priced Staatsoper, when I popped in for an off performance of Walküre the other night, showed widely yawning gaps. . . .

The effort of running two opera houses with one staff has,

house is especially striking. It goes to show what a firm hand and a strong will can do with any half-way decent operatic ensemble. First of all, Blech had the good idea to give Mozart's masterpiece in the old-fashioned way, with a replica of the scenery made by old Schinkel over a hundred years ago, modified, of course, to permit the use of the modern stage equipment, lighting and mechanism. So we had old-fashioned back-drops, wings and painted props, and we liked it. It was all so unobtrusive and naive and—musical.

The cast, excellent on the whole, was especially happy in its representatives of Tamino and Sarastro. The former, Jaro Dworsky, sang—really sang—tenor, and looked the genuine fairy-tale prince; the latter, Emanuel List, the American bass, of the Vienna Volksoper, exhibited a bass of such magnificence and opulence as has rarely been heard in Berlin. List, still young, is a Broadway product, being a pupil of Josiah Zuro in New York, and was, on his arrival in Vienna, quickly discovered by Weingartner, in whose opera house he is now one of the shining stars. Pamina was also sung by a young soprano, Alice Marturell, who summons a beautiful voice, handsome presence and considerable musical culture to the task. The whole performance was an unstinted triumph for Blech, who pitched orchestra, chorus and ensemble to the highest notch of efficiency. A bright spot in a dull season!

HEADING FOR BETTER TIMES.

It is not difficult to review the concerts that Berlin has heard since the Christmas holidays, for their number was few. Christmas itself, save in the churches, was musicless. (It was almost tree-less, too, thanks to the famous German efficiency which managed to leave all the Christmas trees on the outskirts of the town.) It was a white, Christ-masy Christmas, for the country has been covered with a deep crust of whitest snow since November. And somehow it was a hopeful Christmas. People filled the shops, despite the Himalayan prices, partly because they hadn't yet tumbled to the value of the reconstructed mark, and partly because after the terrors of instability they felt, for the first time, that things are "getting better."

They are apparently getting better, at least for the more privileged middle class, for the intellectual, the man living off trade. Hence the few concerts that took place were well filled, even crowded—not with deadheads, but with a good-paying audience. The cheap-John concert, the press-notice recital given by the "coming" artist, has almost disappeared, and the self-invited guest conductor is virtually a thing of the past. Concerts are given once again, by the managers, even at their risk, and by organizations of various sorts—

(Continued on page 52)

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A gentle hint, O gentle reader, that Alice Gentle continues gently, but ever more firmly, to assert those superb powers, which, to those who know, constitute her "one of the big ones."

MINNEAPOLIS, JAN. 12th

Minneapolis Morning Tribune—Not many opera singers are able to put aside the operatic frame and appear in concert with the brilliant success that attended Alice Gentle's singing yesterday. We knew she was a great dramatic soprano on the opera stage; she proved yesterday that she is quite as forceful when under the restraint of the concert platform. Her interpretations of the three operatic arias were all beautifully finished specimens of the vocalist's art. When all is said Miss Gentle proved herself one of the most satisfying vocal artists that has been heard or is likely to be heard this season, and the orchestral management should be thanked for giving concert patrons an opportunity of hearing a singer of her outstanding ability, and we may express the hope that the privilege will be extended again in the near future.

Minneapolis Journal—Gratefully remembered for her appearances with the Scotti Opera Co., she gave as much satisfaction in concert as on the stage. Her very distinct articulation in three languages was one of her fine assets. Her "Vissi d'Arte" aria from "Tosca" again proved a deeply impressive rendering and so did her other program number, "Pace, Pace," from Verdi's "La Forza del Destino" with its beautiful legato, exquisite pianissimo notes in altissimo and effectively dramatic closing climax.

ST. PAUL, JAN. 13th

St. Paul Pioneer Press—Alice Gentle, heretofore heard locally only in opera, was the soloist of the evening. She is a singer gifted with brains as well as a voice, and her four contributions to the concert were uniformly well done and well received. Miss Gentle has arrived at that highly desirable state in which she seems to have in reserve as much vocal energy as she is expending. She never strains her utterances, and she resorts to no stage tricks for effectiveness, presumably having the understanding to realize that a rich, beautiful voice, produced by an adequate method, is its own justification anywhere. Her soprano voice is unusually rich and unusually even, from its lowest to its highest reaches, and although three-quarters of her program was operatic, she had the good taste to fit it gracefully and with dignity into a concert setting.

St. Paul Daily News—Alice Gentle, soloist, was a genuine delight to the ear, the eye and the sartorial senses. She has an extremely beautiful soprano—powerful, sweet, accurate, dramatic—her stage "manner" is graceful and charming, and she evidently knows the whereabouts of a peach of a dressmaker. What more could one ask? She sang with really "impeccable" skill and vocal magnetism the "Vissi d'Arte" from "Tosca" and the aria, "Pace, Pace" from Verdi's "La Forza del Destino."

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DISPELLING THE VOCAL FOG.

By

William A. C. Zerffi.

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That the study of singing is conducted in the midst of a fog, which is practically impenetrable, is a fact which is well known to all thoughtful students. Whatever acquaintance the layman may have with the subject leads him to believe that singers are a race apart, and while he may credit them with a certain amount of method in their madness, he is fully convinced of the existence of madness in their methods. No other explanation seems to offer valid reasons for the persistence of the hundreds of different methods, each claiming staunch adherents, and each one seemingly diametrically opposed to the other. Singers themselves, while they may admit that other methods may have their virtues, are nevertheless pretty well satisfied that what-

ever method they have adopted for the time being is the one and only one, and are inclined to regard all others with amused tolerance. The familiar platitude that "all roads lead to Rome" is a handy palliative for any suggestion that some of the roads might not be good travelling and can not always be counted upon to bring the student to his destination. This is the situation the existence of which is recognized by the vast majority of musicians, and which must of necessity continue to exist until such methods shall have been devised as will clarify the whole subject.

What might be said to be the most urgent need at the present time is a realization of the utter and absolute futility of endeavoring to found vocal methods upon the sensations which are perceived when singing a tone, or upon the effects the singing of a tone produces upon the auditory mechanism. Owing to a complete lack of acquaintance even with the most elementary psychological principles, the whole subject of singing represents nothing so much as a miscellaneous collection of subjectively experienced sensations, impossible of practical use for the fundamental reason that each individual perceives experiences in his own particular way. While two people may agree as to the beauty of a certain sound, to seek to discover whether the sensations induced by the hearing of this sound are identical in the two individuals is impossible of accomplishment. It is nevertheless just upon such futilities that the great majority of vocal methods are based. Every possible vagary finds expression when this subject is reached, and there is no study upon which a greater amount of fatuous nonsense has been voiced. Safely entrenched behind such statements as "every voice is different," and others equally misleading, the originators of these vocal phantasmagorias are ensconced, knowing full well that what cannot be understood cannot be refuted, and that the more abstruse and mystical their statements are, the less danger there is of exposure.

One of the greatest barriers to progress in this, as in other studies, is the belief that an individual opinion has a value as such, independent of the amount of study and thought which have been given to the subject in question. This fallacy pervades much of the thought of today and is particularly evident regarding the subject of singing. A man's

opinion is only worth as much as can be derived from the sum total of his native ability together with the study and thought given to the subject, and does not gain in value from mere passive association. To use a homely illustration, there are many thousands of people who drive an automobile to whom the clutch is something they push with their foot, and gears something which grind occasionally. They are very good drivers until something happens to the mechanism of their automobile, when they are compelled to await the arrival of a skilled mechanic. It is easy to draw an instructive parallel between this and the methods employed by teachers who condemn the efforts of those who wish to familiarize themselves with the action of the vocal organ. The former, contenting themselves with what psychologists term the "trial by error method," try various ways of producing a tone until they hit upon one which seems to achieve the desired result. As long as the tone satisfies their ear they are content, and the possibility that the tone might be incorrectly produced and yet be of fairly satisfactory quality does not seem to be taken into consideration.

To carry this illustration a little farther, the veriest tyro in automobile matters can distinguish the smooth purr of a correctly functioning motor from that of one in difficulties, but would obviously be incapable of diagnosing the cause of the disability. Similarly, when a singer produces tones which are lacking in good quality this fact can be noted by almost any one, but the ability to discern the exact cause of the faulty production responsible for the impairment of quality calls for a vast amount of special study. It is commonly believed that keenness of hearing is the supreme factor upon which depends success in the teaching, as well as in the studying of singing, but it must be remembered that when correct conditions of voice production have been established, the desire to sing a certain tone should produce an instant reaction, the entire vocal mechanism adjusting itself correctly before the tone is sounded. If when sung the tone gives evidence of incorrect production, to attempt an adjustment afterwards is to involve a faulty principle. If the teacher has not learned to associate each type of faulty sound with its actual mechanical cause, he is in a similar position to the automobile driver referred to above and must trust to luck, hoping that a fortunate accident will bring him the desired solution. Certainly such teaching is the merest subterfuge and cannot rightfully claim to be teaching at all.

As long as the right is conceded to each and every teacher to formulate and propagate his opinions by virtue of his rights as an individual, and not requiring that he supply facts which are comprehensible and intelligible to all, the situation can not improve. It is not a question of endeavoring to create inflexible standards of teaching, the method of instruction will always vary with the individual, but the principles must not vary if progress is to be expected. No teacher may rightfully claim to possess knowledge which cannot be acquired by another, though the skill and success in imparting such knowledge will naturally vary with each individual teacher. This, however, is a very different matter from admitting that every one has the right to inflict his or her method upon vocal students, regardless of whether they evidence the slightest agreement with common sense principles or not. In the MUSICAL COURIER of January 3 the writer supplied a few items of proof that many of those who lay claim to the right to teach voice production, do not even take the trouble to ascertain whether their statements coincide with the facts even in the vaguest degree, evidently feeling assured that they may safely claim immunity from attack by an appeal to the divine right of individual opinion.

Rosenthal Belongs to Old School

"I belong to the old school," declared Moriz Rosenthal in an interview in the New York World, "or so I have heard it said of me, but I don't see where there has been a new school since Rubinstein and Liszt." Only in his day, Rosenthal went on to say, have pianists been able to play Brahms and Beethoven and Chopin as those composers dreamed their works should be played. "They wrote ahead of their time, and the old instruments couldn't keep up with them and fully reproduce them. When I was a youngster Chopin was looked upon as a parlor composer and played as such. I remember startling my fellow pupils with Liszt by hotly arguing that Chopin was one of the greatest of all times and should be placed alongside of Beethoven."

Of Liszt, Mr. Rosenthal declared that that violent genius approached the moderns in his teaching by holding technical skill secondary to the music itself. "He was careless of a wrong note, but tore about the room in a rage at a wrong expression of emotion, and that is the more important."

Middleton's Singing a "Pure Delight"

Arthur Middleton recently gave a concert in Fargo, N. D., after an absence of several years. That he was enthusiastically welcomed back is evidenced by the following from the Fargo Forum: "He gave a program that was a pure delight. He revealed himself as a consummate artist, a man who can play upon the heartstrings of any audience anywhere no matter what the mood. It is the sort of voice one longs to hear every time one goes into a concert hall, but which one seldom hears."

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DETROIT ORCHESTRA

PRESENTS ELMAN

Wanda Landowska, Dorothy Miller Duckwitz and Cordelia Lee Also Appear as Soloists—Gabilowitsch, Heifetz, Hayes and Sistine Choir Give Programs—Notes

Detroit, Mich., January 26.—The seventh pair of subscription concerts of the Detroit Symphony Orchestra presented Mischa Elman as assisting artist. Though he has been heard here many times in recital, it was his first appearance with the orchestra and he met with a reception that left no doubt as to his place in the hearts of his audience. He appeared twice, first playing Vivaldi's concerto in G minor, closing with Lalo's Symphonie Espagnole, op. 21. The audience refused to go until he played several encores, for which Joseph Bonime played the accompaniments.

The orchestra opened the program with Glazounoff's symphony in E flat major, op. 48. Le Rouet d'Omphale, op. 31, by Saint-Saëns, and the Dukas scherzo, L'Apprentice Sorcier, were the other orchestral numbers.

EIGHTH PAIR OF SUBSCRIPTION CONCERTS.

An atmosphere of the eighteenth century pervaded Orchestra Hall on January 24 and 25, the occasion being the eighth pair of subscription concerts with Wanda Landowska as soloist. Mr. Gabilowitsch opened the program with Bach's third concerto in G major for strings, edited by Frederick Stock. The Haydn symphony in B flat major, No. 12, put the listeners in a mood for the Handel concerto in B flat major, played on the harpsichord by Mme. Landowska, accompanied by a small orchestra.

After the intermission, the ballet suite of Gluck, arranged by Felix Mottl, was played by the orchestra and the program closed with a group of three solos on the harpsichord, The Harmonious Blacksmith, Handel; Gavotte, Bach; and Turkish March, Mozart.

SUNDAY AFTERNOON CONCERTS.

The tenth popular concert by the Detroit Symphony Orchestra was given the afternoon of January 13 in Orchestra Hall, with Dorothy Miller Duckwitz as soloist. Victor Kolar conducted. The orchestral numbers were Beethoven's overture to Coriolanus, op. 62; Grainger's Irish Tune from County Derry, and Molly on the Shore; the Stravinsky suite from the ballet, L'Oiseau de Fer; and the Haydn symphony in F sharp minor. Mr. Kolar, as usual, pleased with his fine readings. The Haydn number, played by candle light with the men disappearing until the conductor alone was left, was a novelty that delighted the audience. Mme. Duckwitz won favor with her playing of the well known E flat major concerto, by Liszt.

A goodly audience assembled in Orchestra Hall, the afternoon of January 7. The program opened with the overture to Smetana's Bartered Bride, followed by Caucasian Sketches, by Ivanoff, which gave opportunity to Mr. Rey, English horn, and Mr. Lifschey, viola. The second part of the program contained excerpts from Tristan and Isolde, The Mastersingers, and Lohengrin. Cordelia Lee was the solo-

ist and played Vieuxtemps' concerto in D minor for the violin and orchestra.

For the eleventh concert, January 20, the soloists were from the orchestra: Djina Ostrowska, harpist, playing Ravel's introduction and allegro; and Philipp Abbas, cellist, playing Kol Nidrei, by Bruch. The orchestral numbers were Humperdinck's introduction to act two of Die Koenigskinder; two Humoresques, A flat major, and E flat major, orchestrated by Kolar; overture to Orpheus, by Offenbach, and excerpts from The Snow Maiden, by Rimsky-Korsakoff. A beautiful number was a serenade by Strauss for wind instruments.

YOUNG PEOPLE'S CONCERT.

The third concert for young people was given in Orchestra Hall, the morning of January 5. The subject was the overture, prelude and symphonic poem, explained by Miss Rhetts. The program, conducted by Victor Kolar, included the overture to The Bartered Bride, preludes to Lohengrin, and the Mastersingers and Saint-Saëns' symphonic poem, Danse Macabre.

A program for juniors was given in Orchestra Hall, on January 21.

GABRILOWITSCH GIVES RECITAL.

The annual recital by Ossip Gabilowitsch attracted a capacity audience to Orchestra Hall, on January 7. The three B's were represented: Bach by his chromatic fantasia and fugue; Beethoven by his sonata in F minor, op. 2, No. 1; and Brahms by his intermezzo and rhapsody, op. 119. Then there was a lovely Chopin group, a gavotte by Glazounoff, and the merry Shepherd's Hey, by Grainger—altogether a most satisfying evening to lovers of the piano.

JASCHA HEIFETZ AT ARCADIA.

Jascha Heifetz, violinist, was heard in recital at Arcadia, the evening of January 3, in the Philharmonic-Central series of concerts. His program included works of Bach; Rameau, Chopin, Achron, Poppercorn-Auer, Sibelius, and Wieniawski. The program opened with Grieg's sonata for violin and piano played by Heifetz and Isador Achron. Mr. Achron also played the accompaniments for the program.

PADEREWSKI HEARD.

On January 14, Paderewski gave a piano recital before an audience that filled the large auditorium. He was in fine form and the program was greatly enjoyed.

ROLAND HAYES IN RECITAL.

Roland Hayes, tenor, heard here with the orchestra a few weeks ago, returned to Orchestra Hall the evening of January 17. He was greeted by a capacity house. William Lawrence was the accompanist of the evening.

SISTINE CHOIR IN SECOND APPEARANCE.

The Sistine Choir was heard for the second time this season on the evening of January 21, in Arcadia. A large audience greeted them and the program was prolonged by repetitions and encores.

NOTES.

On January 8, a recital was given at the Hotel Statler by Nicholas Garagusi, violinist; Lois Johnston, soprano, and

Dan H. Sofer, pianist. Mr. Garagusi played, among other things, his own Two Rhapsodical Chimeras; a lullaby by Mana-Zucca, and a Caprice, by Wieniawski. Mr. Sofer played two numbers by Whithorne, and a Liszt Rhapsody. Miss Johnson contributed a group of songs and encores, Elizabeth Ruhlman accompanied for Miss Johnston, and Charles Frederic Morse for Mr. Garagusi.

An organ recital by Guy C. Filkins was given at the Central Methodist Church, January 8. His program included works of Krceger, Nevin, Goodwin, Borowski, Rachmaninoff-Kraft, Russell, and Guilman. He was assisted by H. Dean Yocum, basso.

A charming costume recital was given by the Delta chapter of the Sigma Alpha Iota sorority in the Federation Building during the month of December. The program was rendered in honor of Founders' Day. Groups of early American, Dutch, Russian, Norwegian, English, Hungarian, German, Spanish, Italian, Polish, French and modern American numbers were offered by singers, violinists and pianists appropriately costumed for the nationality. J. M. S.

Mozart Society Pageant, Ball and Carnival

"Gorgeous," "superb," "stunning," "magnificent"—these were some of the expressions heard on all sides during the pageant, ball and carnival of January 28 in the grand ballroom, Hotel Astor, by the New York Mozart Society, Mrs. Noble McConnell, founder and president. Mrs. Samuel Gardner Estabrook was chairman of general arrangements, and to her goes credit for the splendid affair.



White photo
MRS. NOBLE
McCONNELL

Imagine the ballroom divided into two sections, the audience parted in the middle, as it were, each side facing the other, and the intervening space given up to the pageant, with many colored balloons festooned across the room, the aisle leading up to steps which in turn brought the actors to the high throne of the "Queen of Music," President McConnell.

The prologue, When New York Was the Land of Fairies, was performed solely by children of all ages, some of them being wee tots; of these, leading parts were taken by Gertrude Tinker, Rebecca Markendorf, Jean McAfee, Olive Gill, Mary Rieg and Buster Rieg. Mrs. Owen J. McWilliams was a splendid figure, leading the pageant as The Favorite of the Nile, with Caroline Roux as Court Dancer; she was quite the prettiest girl of the whole show. Pride of the Beach (Mrs. Philip C. Boerum) was an attractive bathing girl, attended by Kathryn Harden as Mermaid. Bathing Girls, Golf Girls, Cigarette Girls, Riding Girls, Tennis Girls, Sport Girls and six dignified and handsome chaperons, with Mrs. Charles Bryan as the captivating Beach Flirt, caught general attention. Mrs. William M. Haradon was Spirit of Happiness, and she finely represented it. Mr. Haradon proved to be the Mysterious Visitor, at three o'clock in the morning, and it was noted that President McConnell was especially interested in this gentleman, who was having trouble to fit the key in an imaginary lock. Hawkins Farm, with Country Friends and Guests, Mary King and Jane King (formerly with Irene and Hitchy Koo), singing solos, with Tiny Farmerette (Genevieve Manning) and many farm hands, were conspicuous. Mrs. Frank V. Ainslie was a characteristic Indian Princess, and handsome Mrs. William Lanchantin led the chaste Puritan Ladies. The 1860 Girls, Bustle Girls (Mesdames Thomas F. Reilly, M. J. Simmons and Emma Westberg) with Mrs. J. M. Manne-schmidt carrying the United States flag, impersonating Betsy Ross, and a stunning Goddess of Liberty, represented by Adelaide L. McNamara, all this was featured. Fads of Today, with Elizabeth Avery, solo dancer, and Jean du Boulrier in a Batik creation; East and West Side, with Gertrude Block vigorously chewing gum, as the East Side Girl; Gibson Girl, Cabaret Girl, Hindu Water Carrier, presented by Mrs. Chester Applegate, Marguerite Simmons and Frieda Heaney; Radiant Stars, Apache Dancers, Show Girls, a Jazzmania Cabaret with Masked Dancer and Entertainers, all this enlisted the cooperation of hundreds of members and friends of the Mozart Society, the whole created, coached and directed by William Pitt Rivers, the well known Brooklyn master of terpsichorean art. The splendid music for both pageant and the ball which followed is also worthy of mention. There followed general dancing, which at three o'clock a. m. was still in full swing. The entire affair was colorful in the extreme, and President McConnell's short speech echoed the universal feeling, that "never was such a brilliant pageant ever seen in New York before."

Norden Arranges Norwegian Program


N. Lindsay Norden, organist and choirmaster of the Second Presbyterian Church, Philadelphia, arranged a program of Norwegian music for the evening service of January 20. Among the selections for violin, harp and organ were Grieg's Morning Song, Hurum's Rektah, and Cappellen's In an Old Cloister Garden. The anthems were Kjerulf's Hark! the Vesper Hymn, Cappellen's A Prayer, and Grieg's God's Peace Is Peace Eternal. Frederic Cook and Vincent Fanelli, both of the Philadelphia Orchestra, were the violinist and harpist respectively.

The White House Musicales

The latest of the White House Musicales, which have been arranged for years past through Henry Junge of Steinway & Sons, took place on the evening of January 24, at the third official entertainment of the season by President and Mrs. Coolidge, known as the Supreme Court Dinner. The musical program was provided by Mrs. Morgan Butler, soprano, and the distinguished Belgian cellist, Jean Gerardy, with George Stewart McManus and James Ecker as accompanists.

Herman Neuman in New Studio

Herman Neuman, pianist, accompanist-coach and teacher of piano, has removed his New York studio from Eighty-first street to 645 Madison avenue.



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"MUZIO



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"Critics Lavish Praise"

"Sings in Perfect Taste"

"Charms Her Audience"

"Triumphs in Role of Violetta"

"Muzio a Sensational Artist"

"Success is Tremendous"

"The Afternoon Was Entirely
Miss Muzio's"

"Recalled Uncounted Times"

Chicago American, January 28, 1924:

By HERMAN DEVRIES

Until last Saturday we believed that we had found the fitting adjective rightfully to describe Claudia Muzio—we had always named her La Divine Muzio.

But after her sensational performance of Violetta in "La Traviata" we are at a loss to choose words adequate for the expression of our admiration and for that of the public which gave La Muzio one of the most "emotional" ovations we have ever witnessed in the Auditorium Theater. Shouts of "bravo," inarticulate cries, stamping of feet, waving of programs, young men raising their hands in the Fascisti sign of allegiance, smart women of social standing tearing corsage bouquets from their gowns to throw them upon the stage at Muzio's feet, the orchestra standing to join in the riot, recalls that seemingly would never end—this was a fitting apotheosis of the glory of Claudia Muzio—one of the most remarkable young artists of our time.

CRITICS LAVISH PRAISE

We have lavished praise upon Muzio for her Aida, for her Madeleine de Coigny, for her Santuzza and all the other roles of this season, but nothing more marvelous than her singing and acting of Violetta has been offered to us.

From her entrance in the first act to her last breath-taking scene, her creation of Violetta was a thing of exquisite beauty, beauty of voice that gave each phrase new and poignant meaning and loveliness, acting such as only the greatest tragediennes of the lyric stage have accomplished.

We have never heard such ravishing pianissimo and mezzo-voice effects nor such an opulence of variety in the matchless shading and expression with which Muzio interpreted this music.

SINGS IN PERFECT TASTE

The "Ah fors e lui," generally accepted as a "coloratura" aria, was sung with perfect taste and musical finish, the runs limpid and clear, a fine piece of vocalism even without the interpolated final high E flat which Verdi did not seem to find necessary and which is used by coloraturas to gain the easy applause that always rewards the phenomenal.

Violetta is not essentially a coloratura role, for after the few roulades of the first act the music demands a tone of firm,

solid quality able to reflect emotion and to sustain the exigencies and difficulties of the score.

Next year the roster will include four coloraturas, but there need be no rivalry among them for permission to sing and to triumph in the role of Violetta, for La Muzio has surpassed them.

CHARMS HER AUDIENCE

To give a detailed account of Muzio's performance would require more space than is allotted this department, but we cannot conclude without mentioning the magnificent last act in appreciation of the details of her histrionic interpretation—the death-scene, and of all the caressing charm that colored her voice throughout the opera.

Muzio has been one of the sensations of the season, and the management of the Civic Opera Company may "red-letter" the date of Saturday, January 26, 1924, and the name of Claudia Muzio.

Chicago Tribune, January 28, 1924:

In several ways the final performances were different from any that had been previously presented during the season.

Claudia Muzio, who has ordinarily appeared in dramatic rôles, appeared in the afternoon in the semi-coloratura, semi-lyric part of Violetta, and Charles Hackett, a guest tenor, returned to sing Alfred Germont. Both of them, Miss Muzio especially, are talented and experienced people of the stage, knowing their way about and singing with uncommon brilliancy. Miss Muzio inserted more interest into the course of the piece than it had hitherto been considered that the faded Verdi work could possibly contain, and she concluded with some of the most sincere and best deserved applause of the season.

Chicago Journal, January 28, 1924:

At a special matinee Saturday afternoon, Claudia Muzio and Charles Hackett were new to the leading roles in "La Traviata." Muzio's impersonation of Violetta was highly polished in a most effective theatrical strain, with tuberculosis registering from the outset.

The shrewd actress was heartily and deservedly cheered for one of the best shows of the season. Her voice, well suited to the role in size, was equal to all the demands of the score, save that the lyric two middle acts derive their just treatment by sympathy of tone rather than an injected emotionalism.

Chicago Daily News, January 28, 1924:

Not long ago, in discussing the music of "La Traviata," it was declared that Verdi, the composer, wrote the opera with a dramatic, not a coloratura, soprano in mind. This was brought home to many music lovers Saturday afternoon, who filled the Auditorium theater, when Claudia Muzio, dramatic soprano, sang the role of Violetta for the first time in Chicago, and besides giving to her music emotional power and dramatic warmth, she also rendered the florid sections of her part with facility and technical ease.

She made the heroine of the Dumas story and the Verdi opera somewhat too serious-minded and too strenuously dramatic, though she gave one of the most gripping performances of the part that has been heard here in a decade.

Her air in the first act she interpreted with less lightness than we have heard it, but she sang it with fine tone quality and with greater breadth of tone. She also played the part with a certain amount of elegance, though at times the tempi were taken very leisurely. She had a great success and was recalled uncounted times.

Chicago Evening Post, January 28, 1924:

For the matinee "La Traviata" was given, with Mme. Muzio in the title role. On the other side of the water Violetta is by no means considered a "coloratura" role, but is a favorite war-horse of the dramatic sopranos. Mme. Muzio played it with great power and sang brilliantly. The public gave her a series of ovations during the afternoon.

Herald-Examiner, January 28, 1924:

The afternoon was entirely Miss Muzio's. In fact, the extraordinary character of both her singing and acting on this occasion might well be described by the abused adjective sensational.

Her singing of the coloratura music was extraordinary in its technical perfection, superbly beautiful in quality, and astonishing in its range of dynamic contrasts.

SUCCESS IS TREMENDOUS

Her success was tremendous, the recalls beyond count, and rules and regulations were forgotten when many floral tributes passed over the footlights.

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SAN CARLO OPERA INVADES CINCINNATI

Four Performances Given with Success—Sixth "Pop" Concert
Delights—Robert Perutz and Elena Gerhardt
Give Programs—Notes

Cincinnati, Ohio, January 25.—The four operatic performances of the San Carlo Opera Company, on January 18 and 19, at Emery Auditorium, began with Madame Butterfly, presenting Tamaki Miura in the title role. Colin O'More, as Pinkerton; Charles F. Gallagher, as Graham Marr; and Amadeo Baldi, as Goro, did well.

La Boheme was the bill for the Saturday matinee. The principals were Anna Fitzu, Colin O'More, Graham Marr, Charles F. Gallagher, Max Kaplick, and Fausto Bozzo.

For the closing performance, Cavalleria Rusticana and Pagliacci were given. The former was sung by Elda Vettori, Maurizio Dalumi, Max Kaplick, and Grace Yeager. Pagliacci was marked by the renditions of Giulio Fregosi, Sofia Charlebois, Ludovico Tomarchio, Max Kaplick, and Amadeo Baldi.

SIXTH "POP" CONCERT.

A large audience greeted Conductor Fritz Reiner and the Cincinnati Symphony Orchestra at Music Hall, on January 20, when the sixth concert of the popular series was played. It might have been called a dance program, composed of Polonaise, E major, by Liszt; Slavonic dances, Nos. 3 and 4, A flat major and F major, Dvorak; Bacchanale, from Samson and Delilah, Saint-Saens; Ball Scene, for violins and harp, Hellmesberger; two Indian dances, Skilton, and waltz, Vienna Life, Strauss.

CONCERT BY ROBERT PERUTZ.

Robert Perutz, violinist, of the Cincinnati Conservatory of Music, gave a program on January 17, at Conservatory Hall. Among the numbers played was a new sonata by Respighi. The composition contains three movements, which were played in a masterly way by Mr. Perutz. He was accompanied on the piano by Carl Herring. The remainder of the program included a nocturne by Szymanowski, and Les Parfumes de la Nuit, by Debussy. In these the accompaniments were played by Mrs. Thonie Prewett Williams.

ELENA GERHARDT APPEARS.

A concert that was unique and artistic was given on January 22, at Emery Auditorium, by Elena Gerhardt, accompanied on the piano by Fritz Reiner, director of the Cincinnati Symphony Orchestra. Among the outstanding songs were Schubert's Erlkönig, and Der Tod und das Mädchen; O Sleep, by Handel; Auf Einer Wanderung, by Wolf, and Strauss' Schiechtes Wetter.

NOTES.

The Norwood Musical Club presented Rose Gores Rockwell in an informal address on January 22, at its regular meeting, held in Carnegie Library Hall. Mrs. Lester Blair was chairman. The program included many attractive musical numbers.

Elizabeth Carlisle, pupil of Giacinto Gorno of the College of Music, made a favorable impression when she appeared as soloist on January 15, before the meeting of the Covington Woman's Club.

The Cincinnati Choral and Wurlitzer Concert Society gave a number of concerts during the week of January 21 under the direction of Mr. and Mrs. William H. Dunning.

Prower Symons has been appointed as organist and choir-master at Christ Episcopal Church. For the past six years Mr. Symons has been organist at Grace Church.

Emma Heren Haswell gave a reading on January 15 for the Kindergarten Mothers' Club, of the Hoffman School. Lectures on the symphony concerts to be given on January 25 and 26, at Emery Auditorium, by the Cincinnati Symphony Orchestra, were offered by Nina Pugh Smith before the Woman's City Club, and at the residence of Mrs. George Hoadley, this week.

Emma Beiser Scully has completed a new song, called May, which has been dedicated to the Garden Circle of the Cincinnati Woman's Club. It was sung for the first time before members of the club on January 17.

A pleasant musicale was enjoyed by pupils of the Cincinnati Conservatory of Music on January 17, when Clara Baur presented Mrs. Beckman in a program of Swedish folk songs.

Leo Stoffregen presented his pupils in a piano recital on January 22 at the Lockland High School Auditorium, assisted by Georgia Cummins, cornetist.

The Catholic Knights of Ohio were entertained on January 22 by pupils of the Tweneigh School of Music and Dramatic Art.

Dorothy Waldman, a pupil of Marcan Thalberg of the Cincinnati Conservatory of Music, took part in a program given at the reception in honor of Mrs. Harold Ryland, by Mrs. William M. Friedman of Norwood. She played several Chopin numbers.

Dorothy Waldman, in conjunction with Edith Sponsler, who studied with William Krauppner, played before the Y. W. C. A., on January 20.

The fourth monthly musical service of the Church of the Advent choir was given on January 20, under the direction of Gordon Graham.

Students of the College of Music appeared in their fourteenth recital on January 19, in the Odeon. Pupils from the classes of Howard W. Hess, Giacinto Gorno, and Adolf Hahn took part.

The Woman's Club music department rendered a program

on January 18 in honor of Schubert and Mozart, in celebration of their respective birthdays.

Ferdinand Dunkley gave an organ recital on January 20 at the Church of the Covenant, under the auspices of the Southern Ohio Chapter, American Guild of Organists.

Herbert Newman, a pupil of Lillian Arkell Rixford of the College of Music, has accepted a position as organist at the Westminster Presbyterian Church, Price Hill.

A musical program was rendered on January 16 by three students of the Cincinnati Conservatory of Music, before the members of the University of Cincinnati Music Club, in the Woman's building. Those taking part were Margaret Merwin, Larue Loftin and Martha Short.

Viola Tobler, Helen Marshall and Martha Shearer, pupils of Anna M. Lucas, gave dramatic readings at the Webster School entertainment some days ago.


Helen Fill, soprano, pupil of Thomas James Kelly of the Cincinnati Conservatory of Music, was soloist at a meeting of the Stonewall Jackson Chapter, U. D. C., at the home of Mrs. Fortmeyer, on January 19.

The Hoffman Community Center gave a play on January 18 and 19 under the direction of Mrs. L. M. Kussell. It was given for the benefit of the Mother's Club of the school.

W. W.

Alfred Fasano with Elsie Baker Company

Alfred Fasano has been touring with the Elsie Baker Company and has been uniformly successful wherever he has appeared. This little company is made up of Elsie Baker, contralto; Alfred Fasano, cellist, and Grover Tilden Davis, pianist. Their programs are of the highest order, Mr. Fasano playing an Air by Bach, Sur le Lac by Godard,



"She is a very charming artist. She has personality plus a beautiful voice, of wide range, that she uses with consummate skill. She pleases immensely, as she takes the initiative at once, becoming en rapport with her auditors, and her explanations of what some of the songs meant were delivered with a delightful naivete that was very intriguing."

The Watsonville Evening Pajaronian said the above about May Peterson, soprano, formerly Opera Comique and Metropolitan Opera Company.

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Serenade by Glazounoff, and many other pieces of like caliber, as well as his own excellent compositions. Wherever Mr. Fasano has played, press comments indicate that his work has been well liked and that he is an artist of first rank. He is certainly a valuable addition to the Elsie Baker Company.

Leginska Wins Mount Vernon Enthusiasm

Leginska's recent appearance in Mount Vernon, N. Y., as soloist with the New York Symphony, attained the proportions of a triumph. "Ethel Leginska was so enthusiastically received that the hall was filled with warm compliments and admiration after her playing . . . The hand of applause given her was tumultuous . . . She was forced to appear six times to receive recognition of her mastery of the piano"—such were some of the comments which appeared in the Mount Vernon Daily Argus. The same paper remarks: "Even until after the playing of the last piece by the orchestra did the notes of Miss Leginska's playing linger on the minds of those in the audience."

Gutman's Singing Notable for Style

Elizabeth Gutman gave a song recital recently in Schenectady, N. Y., and won high praise from the music critic of the Schenectady Gazette. Among other things he stated: "Miss Gutman's singing is especially notable for style and her interpretation of the folk music and songs of different peoples is full of charming feeling and that peculiar emphasis which is so appealing because it brings out a beautiful understanding of the song. Her voice is of considerable range and pleasing tone quality, but it is more her remarkable ability in interpretation which delights her hearers."

Cellist Dubinsky Plays in Mamaroneck

Vladimir Dubinsky was specially engaged as soloist at the Mamaroneck, N. Y., Methodist Episcopal Church, Rev. Dr. Snavely pastor, on Sunday evening, January 20, and made a hit with his playing of Song of India, The Swan, and The Andante by Pugnani. His nobility of tone and original interpretation of the Song of India are at once recognized by all hearers.

WHAT THE JURY THINKS

[The music critics of the New York dailies constitute the jury in the appended extracts from criticisms which have appeared in our local newspapers. Many concerts and operas are given in the metropolis, and the following day the critics agree or disagree on the merits or demerits of the performer. However, on most occasions the writers do not agree, and this department is run for the purpose of reproducing some of the flat contradictions, showing that, after all, the review constitutes but the personal opinion of the critic who covers the performance.—Editor's Note.]

Ignaz Friedman, Pianist, January 9

Herald
This concerto, with its brilliant solo passages and vivacious rondo in the finale proved a happy choice for the display of Mr. Friedman's characteristic gifts. It was beautifully played. . . . The intelligent regard for detail and a fine sweeping legato all contributed to a most enjoyable performance.

American
This nearly always capable and interesting pianist was not in his customary fine form. His performance was nervous, hasty, aberrated. With a heavy and ne distorted rhythms, melodies, tempo and even the letter of the composition. . . . Ignaz Friedman can do better than his yesterday's performance, much better.

Millo Picco, in L'Amore dei Tre Re, January 9

American
Millo Picco . . . contributed a polished voice, finished delivery and ample matrimonial tyranny.

World
His voice lacked expressiveness and power, and his acting was too much of the "Lucia" school to carry much conviction.

Erika Morini, Violinist, January 13

American
Erika Morini did Brahms' magnificent violin concerto and read it with a degree of verve, understanding and technical mastery nothing less than astounding in one so young.

Journal
She played Brahms with immense energy, but scarcely much more. She was very positive about the marcato passages of the first movement, but almost casual about the rest. The slow movement, too, seemed all exterior playing. . . . its content will have to grow on her.

Georges Enesco, Violinist, January 13

American
Expert fingering and bowing.

Herald
His bowing was sometimes rough.

Myrtle Claire Donnelly, Soprano, January 14

Sun
The voice itself is always fresh and silky, daintily colored along the whole of its range.

Evening World
The voice itself is of light timbre, somewhat colorless, with certain of the tones unmusical.

Zelina Bartholomew, Soprano, January 16

Mail
A rich soprano voice particularly smooth and vibrant in the middle and lower register.

Sun
A thin and ill supported voice.

Sascha Culbertson, Violinist, January 16

World
He is capable of the most subtle nuances.

Herald
In general his playing revealed few subtleties in tonal color.

Werrenrath Fifteen Years with Victor

Reinald Werrenrath has just celebrated his fifteenth year with the Victor Talking Machine Company, and to the public he is one of the most popular and beloved of the Red Seal artists.

Although the baritone has made a great success of his operatic and classical records, it is probably his big concert successes, such as the Kipling songs and the popular English ballads, that have endeared him to the hearts and ears of the Victor fans.

So popular have his English records become that they seem to have permeated all his activities, so to speak. Werrenrath says that whenever he has to have a nom de plume or a name for anything, he just naturally turns to his Victor list and "takes another." Imagine the consternation of the powers that be at the cable company when he selected Fuzzy-Wuzzy as his transatlantic cable code address. And it isn't as funny to us over here who are used to the Kipling Barrack Room Ballad and Mr. Werrenrath's singing of it, as to those Gallic wireless operators, who try to pronounce it in French and get about a Fewsy-Wewsy out of it.

Another popular record served well this past summer when Mr. Werrenrath acquired a sailing canoe, for he promptly named the boat after his well known ballad success, Duna.

Trabilsee Pupils Give Recital

Tofi Trabilsee, New York vocal teacher, recently held another of his numerous students' concerts. The following professional and advanced students took part: Cynthia Lovelace, coloratura soprano; Stella Barton, Ukrainian mezzo soprano; Mme. Raffetta, soprano, formerly of the Chicago Opera; Julia McIntyre, of the Boston Opera Company; Helen Sullivan and Ruth Barth, church and concert sopranos; Jack Bauer, of the Blossom Time Company; Leo Krugel, of the Keith Circuit; James Young, tenor, formerly of the Washington Opera Company; Michael McGrath, church and concert baritone; Philip Mitchell, basso cantante of St. Mary's Church. The surprise of the concert was the singing of a group of songs by Mr. Trabilsee, all the numbers being rendered in fine voice, with the unique interpretation which has contributed so much towards his success.

Frances Nash Pianist

Direction: EVELYN HOPPER, Aeolian Hall, New York City.

Chickering Piano

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Borovsky came to this country for only four weeks to introduce himself to the American public in two recitals at Carnegie Hall. Almost all the prominent musicians attended these concerts, as Borovsky's fame had preceded him and aroused the interest of the entire music world. Both recitals in October and November were musical and social events of the highest order. Borovsky's appeal to his audiences is universal and extraordinary.

Pitts Sanborn, Oct. 18, *Eve. Mail.*

"It was a stirring evening of masterly piano playing."

Grena Bennett, Oct. 18, *N. Y. American.*

"Borovsky is a recruit to the small circle of keyboard giants."

W. H. Humiston, Oct. 18, *Brooklyn Daily Eagle.*

"His playing is angelic."

Lawrence Gilman, Oct. 18, *N. Y. Tribune.*

"Borovsky appears to have mastered the black art of conjuring a climax."

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STRAVINSKY'S SACRE DU PRINTEMPS RECEIVES FIRST PERFORMANCE IN BOSTON

Monteux Conducts Brilliantly and Orchestra Rises to Great Heights of Virtuosity—Schneevogt to Appear as Guest Conductor with the Boston Symphony—George Copeland, Ethel Hayden and John Powell, Zimbalist, Dupré and Howard Goding Give Programs—People's Symphony Orchestra Concert Enjoyed

Boston, February 3.—An event of outstanding importance in the history of the Boston Symphony Orchestra took place at the thirteenth pair of concerts in Symphony Hall, Friday afternoon and Saturday evening, January 25 and 26, for then and there was performed for the first time in this city the widely heralded *Sacre du Printemps* of Igor Stravinsky. Englished, this title becomes the Rite of Spring, with the subtitle, *A Picture of Pagan Russia*. We learn from Mr. Hale's comprehensive program notes that the *Sacre du Printemps*, with scenery and costumes designed by Nicolas Roerich, choreography by Nijinsky, was produced at the Theatre des Champs-Élysées on May 29, 1913, by the Diaghileff Ballet Russe, Mr. Monteux conducting. It was violently hissed, although a few bold spirits cheered it. About a year later *Le Sacre* was played in Paris as an orchestral piece, again with Mr. Monteux as conductor. In 1921 this concert version was performed in London, where it was already known through a ballet performance at Drury Lane in July, 1913. The first performance of the music in this country was by the Philadelphia Orchestra in Philadelphia on May 3, 1922. Finally at the symphony concerts of last week in Boston Mr. Monteux brought it to first and memorable performance here. So much for history.

The commentators that have come to our notice have been many, and their opinions varied. Some have referred to that classic of ritualistic lore, Sir J. G. Frazer's *Golden Bough*, and enlarged upon the musical adoration of spring "as a sign of fertility culminating in a propitiatory sacrifice." Edwin Evans, the English critic, talks about the marvelous power inherent in all nature to grow, to develop in all forms: "This power is so great that it affects nature itself with a tremor, expressing itself with uneasiness at the adolescent period in all living things. It is that tremor, that inner disturbance that is the underlying thought of the Rite of Spring."

Le Sacre is divided into two parts: The Fertility of the Earth and The Sacrifice. For these divisions Mr. Stravinsky has provided descriptive titles, as follows:

- I. The Adoration of the Earth.
Introduction — Harbingers of Spring, Dance of the Adolescents — Abduction — Spring Rounds — Games of the rival cities — The Procession of the Wise Men — The Adoration of the Earth (The Wise Men) — Dance of the Earth.
- II. The Sacrifice.
Introduction — Mysterious Circles of the Adolescents — Glorification of the Chosen One — Evocation of the Ancestors — Ritual of the Ancestors — The Sacrificial Dance of the Chosen One.

These titles are somewhat elaborated in the program notes. Quoting:

PART I.

There is a slow Introduction, which, according to commentators, portrays "the mystery of the physical world in Spring." It is said that Stravinsky here uses wood-wind instruments, whose "dryness conveys a more austere expression of truth"; he "mistrusts the facile expressiveness" of the strings.

The curtain rises. Omens of Spring. Dances of the Youths and Maidens: a rite of incantation with vigorous stamping on the ground. Dance tune for flutes, while trumpets chant a harmonized theme used later. A mock abduction is part of this ritual.

Then come the Spring Rounds, introduced by a tune for clarinet. The main portion of the dance is based on the theme already announced by the trumpets. Another ceremony: Games of Rival Towns. An old man, wise, white-haired, bearded, enters. He is the Celebrant. He prostrates himself. All kiss the ground. A sacred dance follows. When this ballet was performed early in 1914 at Moscow, this first section was entitled "The Kiss to the Earth."

PART II.

At the Introduction, "The Pagan Night," Mr. Evans has said: "A deep sadness pervades it, but this sadness is physical, not sentimental. It is gloomy with the oppression of the vast forces of Nature, pitiful with the helplessness of living creatures in their presence. This Prelude leads to the Mystic Circle of the Adolescents. Girls dance and play. One must be sacrificed to Spring. The victim is chosen. Her Glorification. Evocation of Ancestors. Ritual Performance of the Ancestors. The chosen victim begins her sacrificial act. She must dance herself to death."

The score calls for two piccolos, two flutes, flute in G, four oboes (one interchangeable with a second English horn), English horn, three clarinets (one interchangeable with a second bass clarinet), clarinet in E flat, bass clarinet, three bassoons (one interchangeable with second double-bassoon), double-bassoon, eight horns (two interchangeable with Bayreuth tubas), four trumpets, trumpet in D, bass trumpet, three trombones, two tubas, four kettledrums, small kettledrum, bass drum, tambourine, cymbals, antique cymbals, triangle, tam-tam, rape guero (scratcher), and strings.

Let us now consider *Le Sacre* as we heard it! It is fundamentally a barbaric spring song—not the spring of poetry and romance, but the spring of undisguised creative impulse, wild, primitive, elemental, mirroring the irresistible power of nature upon primordial spirits. It is Bernard Shaw's Life Force portrayed and glorified in music of overwhelming intensity, strength and rhythmic force, with a revelation of naked truth that is sometimes terrifying. *Le Sacre* meets every test of great music. There is genuine beauty in the preludes and in the mysterious rounds and dances. There is power relentless and uncompromising, power now solemn and sombre, and now whipped up into fierce, frenzied furies of reiterated rhythms more exciting and more compelling than ever before attained in music. To be sure, there are dissonances; but these dissonances are neither affected, forced nor ostentatious, as in the works of some pretentious ultramodernists. *Le Sacre* is a masterpiece in the abundance, variety and boldness of its original effects. Stravinsky uses his astonishing command of the art of music to serve his equally amazing emotional power and imagination. The result is a sensation such as has not been produced by any other music of our memory.

Of the performance it may be said first that *Le Sacre du Printemps* is probably the most difficult and most exacting

music ever played by the Boston Symphony Orchestra; but Mr. Monteux and his company of musicians had spared no pains in the preparation of it and the performance was a stupendous feat of virtuosity. The modest French conductor was recalled time and again, and the orchestra was forced by the enthusiasm to rise several times and share the plaudits with their leader, paying Mr. Monteux a significant tribute by joining the audience in applauding him.

Marya Freund, soprano, was the soloist at these concerts. Mme. Freund sang a recitative and lament of Ariadne by that ancient musical pioneer Monteverdi, and three songs with orchestral accompaniment by Mahler: *Urlicht*, the solo from his second symphony; *Das Irdische Leben*, and *Wer hat das Liedchen Erndacht*. The singer proved herself more interesting as interpreter than as vocalist. She sang her numbers expressively, with fine taste and musical intelligence. Mr. Monteux opened the program with a sympathetic and thoroughly enjoyable performance of Beethoven's Pastoral symphony.

SCHNEEVOGT GUEST CONDUCTOR OF BOSTON SYMPHONY.

George Schneevogt, the Finnish conductor, has accepted the invitation of Judge Frederick P. Cabot, representing the trustees of the Boston Symphony Orchestra, to be guest conductor at concerts in Symphony Hall, March 7 and 8. Mr. Monteux has been invited by the directors of the People's Symphony Orchestra to appear as guest conductor. Since he will be released from rehearsals and concerts of the Boston Symphony Orchestra in the first week of March, Mr. Monteux has accepted this invitation, with the concurrence of the trustees, for the ensuing Sunday. The concert will be given in the St. James Theater on March 9.

Mr. Schneevogt is due in America in a few days. He has long been prominent in Helsingfors, and likewise in Norway and Sweden, where, as conductor of the Stockholm and Christiania symphony orchestras for many seasons, he has given a musical importance to the Scandinavian cities. In the last four seasons he has attracted attention by concerts in the Kurhaus in Schevingen, Holland. He has maintained symphonic standards in all his programs and yet drawn crowds in the summer season when popular concerts are the general rule.

GEORGE COPELAND REPEATS SUCCESS.

Returning to Boston after his remarkable success of a few weeks ago, George Copeland, pianist, gave a second recital and repeated his first success January 24, in Jordan Hall. Mr. Copeland renewed and deepened the excellent impression which he made here before in a well diversified program containing the first and second movements of Bach's Italian concerto; the fantasy impromptu, a mazurka and the third ballade of Chopin; Beethoven's sonata Appassionata, which was heard for the nth time this season; a group of pieces from Debussy; the customary Spanish dances, and by way of odd-contrast, Maguire's Kick, by Percy Grainger. Mr. Copeland proved anew his uncommon versatility as an interpreter, his extraordinary musical sensibilities and a poetic imagination which makes his playing always interesting. In the music of Debussy and the Spaniards Mr. Copeland remains inimitable. His audience, as usual, was very enthusiastic, necessitating numerous additions to the program.

ETHYL HAYDEN AND JOHN POWELL IN JOINT CONCERT.

Ethyl-Hayden, soprano, and John-Powell, pianist, divided the first of a series of three Sunday evening musicales Sunday evening, January 27, at the Copley Plaza. With the sympathetic assistance of Edward Harris, accompanist, the soprano was heard in these pieces: *Er liebt mich so sehr*, Tschakowsky; *Faden*, Erich Wolff; *Der Stern*, Strauss; *Meine Liebe ist gruen*, Brahms; *Jours Passes*, Delibes; *Soupir*, Duparc; *Jewel Song* (Faust), Gounod; *Fairy Lullaby*, Edward Harris; *Little Shepherd's Song* and *Blue Are Her Eyes*, Wintter Watts, and *The Cat Bird*, Cloakey. The inclusion of the popular aria from Faust and of several pieces requiring dramatic treatment indicates that Miss Hayden may possibly have operatic aspirations. Although this is quite natural in any singer, it is to be deplored in her case, since she is much better fitted for concert work, especially of the salon nature. Hers is a pretty voice of lyric quality and she uses it with taste and generally with discretion, thanks to the schooling of Mme. Sembrich. Her personal charm, moreover, enhances the effect of her interpretations. And her singing gives a great deal of pleasure. Miss Hayden advances steadily as an artist and those who heard her Sunday were quick to show their appreciation of her abilities.

Mr. Powell opened the program with a musicianly reading of Schumann's symphonic studies. His poetic sensibilities, dramatic insight and subtle rhythmic sense were more effectively demonstrated in a nocturne and polonaise out of Chopin, three country dances from Beethoven, and, more particularly, in his own Banjo Picker and in Guion's Turkey in the Straw. Mr. Powell was vigorously applauded and added a number of extra pieces.

These concerts are given for the benefit of the young artists' fund of the National Federation of Music Clubs. The remaining musicales in this series will bring Marie Sundelius, soprano, and Clara Larsen, pianist, to the same room for a concert on February 17, and Helen Stanley, soprano, for a recital on March 9.

PEOPLE'S SYMPHONY ORCHESTRA.

At its concert on Sunday afternoon, January 27, at the St. James Theater, the People's Symphony Orchestra played Rimsky-Korsakoff's gorgeously colored, melodious symphonic suite, *Scheherazade*; a relatively unknown waltz, *Morning Journals*, by Johann Strauss; the hackneyed Meditation from Massenet's opera, *Thais*; and Goldmark's sensuously beautiful overture, *Sakuntala*. Emil Mollenhauer conducted and Mr. Capron, the concertmaster of the orchestra, gave a competent performance of the meditation and of the solo passages in Rimsky's suite.

ZIMBALIST GIVES PLEASURE.

Efrem Zimbalist, violinist, was the attraction at the second concert of the Steinert Series, Sunday afternoon, January 27, in Symphony Hall. With the able assistance of Emanuel

Bay, pianist, Mr. Zimbalist displayed his familiar gifts in a program comprising Brahms' austere but impressive sonata for piano and violin in D minor, an adagio and scherzo for violin alone by Reger, written in the composer's characteristic style; Mendelssohn's hackneyed though ever songful concerto, and three displayful numbers out of Sarasate—the Tarantella, a Spanish Dance and the Carmen fantasy.

To the technical brilliance and golden tone of the Auer school Mr. Zimbalist adds a quality of musicianship and eloquence which make his playing quite individual. True, whatever sentiment the music may arouse in him is not made ostentatiously evident in his interpretations. But there is compensation in the fine sense of style and subtle regard for musical structure which one always finds in the performances of this artist. An audience of good size was keenly appreciative.

DUPRÉ PLEASES IN ORGAN RECITAL.

Marcel Dupré, the justly celebrated organist of Notre Dame, gave a recital January 23 in Jordan Hall. The outstanding feature of this recital was a fresh demonstration of his far famed genius for improvisation. This extraordinary gift he exercised by improvising a symphony upon themes given him by Messrs. Chadwick, Loeffler and Converse, the composers, and Pierre Monteux, conductor of the Boston Symphony Orchestra, exciting the admiration of his listeners. Mr. Dupré gave further proof of his talents as a virtuoso in a toccata, adagio and fugue from Bach; an ancient Dialogue by Clerembalut, a Parisian organist of the 1600's; one of Franck's Six Pieces; a seldom-heard canon by Schumann, and compositions from his own pen.

CHILDREN'S CONCERTS AT SYMPHONY HALL.

The second and last pair of symphony concerts for young people was given on Monday and Tuesday afternoons, January 28 and 29, in Symphony Hall. The program for both concerts listed Humperdinck's prelude to his opera, *Hansel and Gretel*; the delightful minuet and last movement from Mozart's ever welcome symphony in G minor; Dance of the Apprentices and Homage to Hans Sachs, from the third act of Wagner's comedy, *Die Meistersinger*; Debussy's colorful nocturne, *Fetes*, and, for a stirring final piece, the popular overture to Rossini's opera, *William Tell*. The hall was filled to capacity at both concerts by children from the schools of Greater Boston. Thomas Whitney Surette spoke briefly and interestingly before the performance of each piece.

HOWARD GODING IN RECITAL.

Howard Goding, pianist, gave his annual recital, Saturday afternoon, January 26, in Jordan Hall. He gave pleasure to an audience of good size in an unhackneyed and interesting program, comprising these pieces: Prelude, fugue and variation, op. 18, Cesar Franck; Kreisleriana, Nos. 1, 6 and 7, Schumann; Poissons d'Or, Debussy; Four Little Piano Pieces from op. 19, Schonberg; Water Nymphs, Bridge; etude in D sharp minor, Scriabin; nocturne in B major, waltz in E minor and scherzo in B flat minor, Chopin. J. C.

Mr. and Mrs. R. E. Johnston Entertain Commissioner and Mrs. Enright

Mr. and Mrs. R. E. Johnston gave a reception, musicale and supper for Commissioner and Mrs. Richard E. Enright at their home, 505 West End Avenue, Saturday Evening, February 2.

Among the artists who rendered an excellent program of music were: Beniamino Gigli, John Charles Thomas, Jean Gerardy, Suzanne Keener, Edward Lankow, Carmella Ponselle, Armand Tokatyan, Raoul Vidas and Helen Hobson.

Among those present were: Rose Ponselle, Mrs. Beniamino Gigli, Mrs. Jean Gerardy, Mabel Gilroy, Commissioner John A. Harriss, Major Bailey, Mr. and Mrs. C. V. Dyckman, Representative and Mrs. Sol Bloom, Vera Bloom, Mrs. William R. Chapman, George MacDonald, Henry MacDonald, H. W. Dearborn, Mr. and Mrs. M. D. Brill, Mr. and Mrs. M. A. Kraus, Mr. and Mrs. Alexander Lyons, Mildred Lyons, Mr. Jay Frankel, Mr. and Mrs. W. W. Johnstone, Mr. and Mrs. E. Rosati, Mr. and Mrs. Naham Franko, Lulu and Minnie Breid, Mr. and Mrs. Paul Longone, Rosa Scognamiglio, Sophie Irene Loeb, B. Neuer, William Jausashek, George Stewart McManus, Solon Alberti, Sydney Meyers, L. Samoiloff, and Mr. Romani.

Seismit-Doda Artist Sings at Palm Beach

Turner Layton, the colored composer of musical comedies and Creole songs, is following in the footsteps of Roland Hayes, the much talked of concert singer. Seismit-Doda discovered that Mr. Layton was endowed with a beautiful baritone voice but with a limited range, which in the short space of a few months the maestro extended to a great degree. Mr. Layton is now creating interest in Palm Beach musical circles and soon will be heard in New York. Among the selections used by this singer are some of his own compositions and *Querida* (My Darling) which Titta Ruffo liked so well that he made a Victor record of it.

Gerardy, Hobson and Gunster to Appear for Shriners

R. E. Johnston has arranged with the Shriners for a concert to be held on Monday evening, February 25, at the Kismet Temple, Brooklyn. The artists who are to appear on this occasion are: Jean Gerardy, Belgian cellist; Helen Hobson, soprano, and Frederick Gunster, tenor.

Keener and Tokatyan for Lutheran Hospital Benefit

Suzanne Keener, coloratura soprano, and Armand Tokatyan, tenor, both of the Metropolitan Opera Company, will give a joint recital at City College on Tuesday evening, February 19, for the benefit of the Lutheran Hospital.

Falk Plays in Morristown

Jules Falk was the attraction at the fourth concert of a series given in Morristown, N. J., and proved himself to be an admirable artist, who charms with the elegance of his playing. He was assisted by Vanette Van Sweringen and Gladys Shailer.

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Lisa Roma an "Inspiration"

Lisa Roma, soprano, recently received some unusually fine tributes from the press when she appeared as soloist in various western cities with the Kansas City Little Symphony Orchestra. The critic on the Daily Sentinel, Grand



Kubey-Rembrandt photo
LISA ROMA

Junction, Col., after praising the orchestra, said: "Needless to say, the soloist accompanying this company of artists would at least approach the same high standard as the orchestra, but Lisa Roma must be the inspiration toward this goal of perfection. She is one of the most gifted soloists ever heard in Grand Junction."

The audience at Salt Lake City evidently was of much the same opinion, for the critic of the Telegram said:

As a dramatic soprano Lisa Roma proved herself an artist of great accomplishment and equipped with a voice resonant and sweet, as well as of broad range and perfect in tone. Her rendition of the Vissi d'Arte was captivating and she rose to great heights in her interpretation of the Waltz Song. In encores she was generous and the audience was loth to allow her to leave the stage.

According to the Desert News of Salt Lake City, "She carried off the audience. She has a charming voice of highly dramatic quality, and enough histrionic talent to make it even more striking. She put lots of life and sparkle into her work. Her Puccini number brought an ovation and three recalls, one of these being Ardit's Waltz Song."

The Salt Lake Tribune spoke of her "superb" Italian and English diction, and stated that "Her voice is exceptionally clear and sweet, yet carries a passionate timbre that suits her interpretations well."

The Pueblo Chieftain reporter spoke not only of her "voice of splendid quality, which she used with great intelligence," but commented on her poise and described her as "a strikingly handsome lady, beautifully gowned." She had something more important than these assets though, that critic said, "a voice of splendid quality which she used with great intelligence. Her tasteful singing was admirably backed up by the perfect background afforded by the orchestral accompaniment."

In Burns, Col., Miss Roma "made a very favorable impression on her audience by her beautiful voice, artistic singing, and attractive manner."

Critical Praise for Katharine Metcalf

Following Katharine Metcalf's recent recital in Aeolian Hall, New York, the Christian Science Monitor music critic stated: "She disclosed a voice of wide range, rich coloring and facile execution, and gave evidence of being well schooled in general matters of technique and of being well rehearsed in special details of interpretation." According to the New York Herald: "Miss Metcalf gave an interesting program of airs and songs by many composers of different countries. She disclosed a voice of fine quality and good range, which she used with skill."

Another recent very successful recital was in Jordan Hall, Boston, when she was acclaimed by the critics as follows:

Blessed with a voice is Miss Metcalf, a full, rich mezzo-soprano, ample in range and gratifying even in quality throughout its compass.

Nor is it a voice suited only to certain shades of expression or to certain types of music. . . . Clearly she knows the way to embody and impersonate her music.—Boston Evening Transcript.

Miss Metcalf revealed a rarely deep, rich voice, finely resonant, of wide range, and skillfully controlled. It was evident that she had subjected herself to thorough training, with a view to interpreting songs of varied emotional appeal, and her program was well designed to disclose the diversity of her accomplishment.—The Christian Science Monitor.

Von Klenner at Jackson Heights Clubhouse

Sunday afternoon, January 27, an artistic event of importance took place at the Community Club House of Jackson Heights, L. I. It was the College Women's Club celebration of Presidents' Day, when thirty-six federated clubs were represented by officers. The artist guests of honor were Baroness Von Kenner and Milo Miloradovich, the latter of the Wagnerian Opera Company. Three hundred persons attended the affair, presided over by Mrs. Arthur Ferris (Smith College), who presented many officers from leading men's and women's clubs. Mrs. A. V. Orr, vice-president of the National Opera Club, spoke briefly and Mrs. Otto Hahn responded humorously to her introduction. Among other honored guests were Katherine Noack Fiqué, Bernice de Pasquali and Mrs. C. W. Rubsam, from the National Opera Company.

After all the visiting guests had been presented, the program opened with a group of lyrics by Thomas Moore, sung



by Milo Miloradovich, accompanied by Conol O'C. Quirke. Miss Miloradovich, lyric soprano, sang these traditional Irish melodies with great feeling and charm. Her beauty and simplicity of style were augmented by the artistry of Accompanist Quirke. Miss Miloradovich concluded the program with the aria, O Patria Mia, from Aida, sung splendidly.

Baroness von Klenner, founder and president of the National Opera Club, the only woman who has held the Grand Prix for her international work in music, the honored artist of the day, talked on Present Day Musical Conditions in America, with Reminiscences of My Associations with Rubinstein, Garcia, Gounod, Massenet, and others. Mme. von Klenner was in Europe when some of the greatest figures in the musical world were passing. It was her good fortune to know Pauline Viardot-Garcia, Grieg, Rubinstein, Gounod, Massenet, and Ethelbert Nevin. To promote the hospitality, which foreign countries, unlike our own, extend to students to hear great artists, has been the incentive behind Mme. von Klenner's present activities. As an American musician, and president of the National Opera Club, she is also creating for American composers an opportunity to produce their work. It is largely due to her efforts that all Federation Women's Clubs place at least one American composer upon every musical program. Her musical ideal is to put America on a higher status in a cultural way by bringing the best music, especially operatic, more generally within reach of all.

Morales Gives Talk on Spain and Its Music

An intimate talk on Spain and its music was given by Gustavo Morales at the Ampico Studios on the evening of January 31. Mr. Morales was assisted by the Ampico.

Hans Hess Under Own Management

Hans Hess, the widely known cellist, is now under his own management and bookings are coming in fast. Among the numerous dates of importance to be filled in the near future is a re-engagement for the Kansas State Agricultural



HANS HESS AND IRA PRATT.

Mr. Hess is a prominent cellist and Mr. Pratt is the director of music at the Kansas State Agricultural College.

College, Manhattan, Kans., May Festival, for which Mr. Hess has been engaged for two appearances—May 7, as soloist with orchestra, and May 8, in a trio.

Mr. Hess' secretary has received the following letter of appreciation from Ira Pratt, after Mr. Hess' appearance there two years ago:

My dear Mr. Hess: To say that Mr. Hess registered up to my expectations would be putting it very mildly. I feel that his program was probably the outstanding number of the festival, and its effect on the public was truly marvelous. Mr. Hess held them at rapt attention all through his program. He is truly a marvelous artist and furnished one of the finest concert attractions that I know of.

(Signed) IRA PRATT,
Director of Music, Kans. State Agricultural College,
May 11, 1922.

Gabrilowitsch a Master of Style

Bringing to the pianist's role a conductor's experience, Ossip Gabrilowitsch gave a superb reading of the Brahms B flat concerto when he appeared with the St. Louis Symphony in its seventh concert of the season.

"The interpretation was entirely worthy, and praise could go no farther," wrote Richard L. Stokes in the Post. The critic of the Globe spoke of the performance as "superb pianism. It was the skill, tantamount to genius, that kept his rendition constantly in the orchestral tonality. It was not always the sound of hammers beating on wires, but the dulcet voice of wood-winds emerging from the piano."

"Virtuosity is a tawdry word to describe such playing," was the comment of the Times. "Few musicians are so richly endowed as he. Subtle, and yet profound—penetrating of intellect, and yet a master of style. Brilliant of technique, and yet deeply and warmly poetic. I have not heard a finer pianism than was revealed last night."

Stopak Delights Audience at New Rochelle

"Josef Stopak maintained his reputation as one of the foremost violinists before the public at present. Such sweep and power and lyric loveliness of tone as he produced from his instrument have seldom been heard here." Such was the verdict of the New Rochelle Standard-Star following Mr. Stopak's recent appearance there.

Ethelynde Smith Sings for Kiwanians

Ethelynde Smith sang on January 25 at the anniversary celebration of the Kiwanis Club at Grand Forks, N. D. This was the ninth anniversary of the founding of the national organization and proved to be a gala occasion. The soprano was enthusiastically received and had to add extra numbers.

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Conductor Chicago Symphony Orchestra Directs Philadelphia Orchestra in 5 Performances in Philadelphia, Washington and Baltimore

It was quite manifest at the concert of the Philadelphia Orchestra in the Academy of Music yesterday afternoon that Philadelphia audiences have a particularly warm spot in their hearts for Frederick Stock, conductor of the Chicago Orchestra, who this week is in the capacity of guest conductor.

Stock was given the most cordial sort of a reception yesterday, musicians of the orchestra and audience uniting in applause that quite overwhelmed the rather retiring, modest Stock. The conductor of the Chicago Orchestra may have his head in the clouds but he certainly plants his feet on good, solid, substantial earth, or as near the soil as the floor of the stage allows, since he uses no platform, but stands before the musicians in a simple, easy manner. Like the versatile conductor of the Philadelphia Orchestra, Stock relies on his memory of what the instruments do and consequently is unhampered with the score and its inescapable demands on a conductor. For his program he used the "Magic Flute" overture of Mozart; the Brahms C minor symphony; an "Elegy" of his own creation and Ravel's delightful "Valse" called "Choreographic Poem for Orchestra." As an interpreter Stock is one of the most generally satisfying we have. His Mozart was full of charm, delicate, graceful, polished. The Brahms symphony was a masterpiece. Not since the memorable days of Muck, of the Boston Orchestra, has such Brahms been heard in the Academy. Stock revelled in the superb tone and facile response of the orchestra, using its power for many glorious climaxes and building tonal passages, notably in the third movement of the symphony, that were like a shimmering pillar of beautiful color. His own work, written in memory of a friend, Clyde M. Carr, president of the Chicago Orchestra Association, was deeply impressive and was much appreciated by the audience.

The Ravel "La Valse," that etherealized version of the Strauss waltz manner, was exquisitely played, and concluded a concert of fine balance, well played throughout, and one in which the men of the orchestra and Stock vied in a desire to produce fine results.—*Philadelphia Record*, January 19, 1924.

Mr. Stock, who is the conductor of the Chicago Symphony Orchestra, is no stranger in Philadelphia, for he has long been popular and his splendid ability as musician and orchestra leader frequently recognized. There was a cordial reception awaiting him at the Academy of Music yesterday, amounting to an ovation in appreciation of his leading of a program which is to be repeated this evening.

The opening number is the overture to Mozart's "The Magic Flute," which is very well played. But the height of applause was reached after an interpretation of the Symphony No. 1 in C Minor, of Brahms. Mr. Stock conducted without score, firmly, vigorously and always effectively, if without much in the way of gracefulness of gesture, and gave a keenly intelligent and effective reading of the great Brahms work, delving into its inner meaning and bringing out with fullness its abundant richness of sterner majesty and melodious power. It was an interpretation of contrasts in poetic allurement and mounting climax, well deserving the several recalls given the visiting conductor, while the ever reliable musicians were constrained to rise and share the shower of honors.—*Philadelphia Evening Bulletin*, January 19, 1924.

Mr. Stock brought to the platform a definite personality and left a decided impress, winning his audience completely with one of the finest interpretations of the Brahms symphony that the orchestra has given us. He dispensed not merely with the score, but with the aids.

Fulfilling the Theodore Thomas tradition of moral earnestness, he is of the school of those who strive to realize the true inwardness of the music. He brings intellectual acumen to bear, and his hands are eloquent of his purpose, not simply to incite but to instruct the players before him and compel the audience at his back to give reverent and deliberate heed to beautiful detail which a more rapid, careless reading might obscure or even ignore.

Stokowski commits to the hands of any guest conductor a magnificent instrument prepared at once to comprehend and realize the will of the visitor. None knows this better, or is more appreciative of the fact than Mr. Stock. The men were evidently disposed to do their best by the distinguished Chicago musician, whom Philadelphia delights to receive and to honor.

In the Brahms symphony, though he never did violence to the composer's evident design, Mr. Stock never let the measures be crowded into stereotyped molds and hardened forms. That is to say, he heavily relied—and with warrant—on the device known as tempo rubato, whereby the pace is slackened and then quickened, as the mood suggests and the variant rhythm invites. All manner of subtleties passed into the reading to enliven it and to diversify.

In the Andante the voice of the oboe came deliciously to the fore. In an hour of glory for Anton Horner with his French horn, the singing violin of Thaddeus Rich had its antiphonal or accordant share. In the last movement with the climax the brasses, with trumpets and French

horns in the lead, Mr. Stock had carefully saved their supreme assertion of power.

All the way his hands were employed with no waste motion, but always to the end of instructive and inspiring dictation.—*Philadelphia Public Ledger*, January 19, 1924.

Philadelphia has heard a number of visiting symphonic conductors with various orchestras in recent seasons, and they have created many different impressions. Very high on the list must be placed Frederick Stock, conductor of the Chicago Symphony Orchestra, who is appearing as "guest" conductor with the Philadelphia Orchestra this week. At the concert in the Academy yesterday afternoon Mr. Stock's manifest sincerity and sanity, allied to breadth of musical perceptions and feeling, proved most compelling, and his vibrant, intensely individual reading of the Brahms First Symphony was greeted by the spontaneous kind of applause which speaks volumes.

The symphony was easily Mr. Stock's crowning achievement of the afternoon, and an achievement of major size, too. He preceded it with Mozart's sparkling "Magic Flute" Overture, and after it came two shorter works, an "Elegy" of his own, in the form of a somewhat free tone poem, and Ravel's modernly focused "La Valse." These numbers afforded ample contrast, and displayed Mr. Stock's versatility as conductor as well as affording a glimpse of his work as composer.

The Mozart overture was presented decorously, but without a touch of pedantry. It was in the symphony, however, one of the most searching works in exhibiting a conductor's attainments and temperament, that Mr. Stock fairly carried the audience away, even convincing the most determined anti-Brahmians of its sweep of feeling and sentiment, and its thrilling dramatic force. Every detail was brought out with crystal purity, and yet it was the towering structure of the work as a whole which lingered as the ultimate impression. Nobody hearing Mr. Stock's interpretation would subscribe to Von Bulow's Beethoven comparison in labeling it the "Tenth Symphony."

Firmness of fiber, closeness of weave were maintained from the start. The opening movement was notable for the strong, steady lines of the crescendo, for the sustained lyricism of the lighter brasses, especially the horn. The second movement became a thing of introspective poetry and melting tenderness, free from sentimentalism. It was at the last, however, that Mr. Stock provided a genuinely dramatic thrill, making the final movement a true musical climax. His balance of the different groups lends the zest of the unusual. It was stimulating in high degree to hear this performance of personality.—*Philadelphia North American*, January 19, 1924.

The feature of the concert was a superb reading of the C minor symphony of Brahms. No better performance of Brahms has ever been heard in this city. Mr. Stock evidently understands Brahms with an understanding given to few conductors, for this composer is not the most difficult to interpret in matters of tempo especially and Mr. Stock's were all convincing. The first movement especially was a tour de force of conducting. The Mozart overture to "The Magic Flute" was also given very beautifully.

The salient feature of Mr. Stock's conducting is his great musicianship. Everything is devoted to this end and there is not the slightest indication of virtuosity leading in anything that he does; the whole idea apparently is to get the idea of the composer as expressed in his music. He sticks closely to the written text (although not always to the orchestration), and his effort is to interpret the composer rather than himself through the medium of the composer's music.—*Philadelphia Evening Ledger*, January 19, 1924.

The Philadelphia Symphony Orchestra, playing last night at the Lyric, under the baton of Frederick Stock, guest conductor, gave one of the most interesting programs of the season.

The high point of the evening was undoubtedly the finale of the Brahms Symphony (the C minor). It is a magnificent thing of compelling sweep, worked up slowly through the adagio, which follows without pause the graceful little allegretto. As it was done last night, it was profoundly stirring. From a purely physical standpoint, the volume of tone in the final climax was amazing. The horn solo recurring throughout the movement was beautifully done with a mellowness of tone and a finish of melodic line that was delightful.—*Baltimore American*, January 24, 1924.

An audience that filled every seat and a good deal of the standing room of the Lyric cordially welcomed Frederick Stock, director of the Chicago Symphony Orchestra, on the occasion of his premiere appearance in Baltimore at the Philadelphia Orchestra's third concert of the season last night.

Mr. Stock took the place as guest conductor of Stokowski, and an opportunity was given to become acquainted with him as a composer as

well as a leader, the program having contained the Elegie he wrote last year in memory of Clyde M. Carr, president of the Orchestral Association of Chicago.

The Brahms C minor Symphony, which was well placed in the middle of the program, was splendidly adapted to his interpretative powers, and a better all-round reading than his could scarcely be desired.

It was a performance that was indeed stirring, for it made the beauty of the score richer and more trenchant than ever.

Mr. Stock seems to be of versatile temperament, for his directing of the other numbers—the Overture to Mozart's "Magic Flute" and Ravel's choreographic poem "La Valse" (no two things could be more utterly antagonistic)—was sympathetic.—*Baltimore News*, January 24, 1924.

Judging from last night's enthusiastic reception of his efforts as guest conductor of the Philadelphia Symphony Orchestra, Frederick A. Stock must be added to the list of musicians whose return next season Baltimore music-lovers are looking forward to with keenest anticipation.

The Chicago Orchestra director first rang the bell with a masterful handling of Brahms' Symphony No. 1 in C minor. A few minutes later he started the crowded Lyric with his latest composition, an Elegy written in memory of a dear friend.

Stock's methods of conducting a symphony are as unique as the program he presented. Approaching the center of the stage, he seemed quiet, unassuming—to lack that air of vigorous authority which the man who guides 150 musicians must possess. But when his baton finished beating the opening measure the vital power of the director became apparent.

Like Stokowski, Stock conducts his performances sans scores. This in spite of the fact he was not directing his own orchestra.

In addition to the above-named, last night's program contained the delightful Mozart overture to the "Magic Flute" and "La Valse," a choreographic poem by Ravel. The latter, presented for the first time in Baltimore, is an odd one.—*Baltimore Post*, January 24, 1924.

From all appearances Mr. Stock might be classified as a Brahms director and as one who possesses a keen insight into the composer's meaning. The first two movements were faultlessly played as far as rhythm, tempo and shading are concerned.

The third movement, in which the basso continuo passages occur, was given with much feeling and understanding. It was, however, in the fourth movement that the great success was achieved.

It was played with a splendid vigor, the orchestra giving of its best to make the presentation a memorable one. And this movement is so beautiful that it ranks with the best that Brahms ever produced. And, after all, the appeal that a conductor makes to his audience lies in the selections which find place on the program, for in an orchestra of the strength of the Philadelphia Orchestra, which is too highly trained to give a poor performance, anything it plays will be well presented, and the more interesting the composition the greater credit is awarded to the conductor.

In the light of a composer Mr. Stock, in his "Elegy," showed his mastery of orchestral scoring.—*Baltimore Morning Sun*, January 24, 1924.

Some of the finest orchestral playing which has been heard in Baltimore since the palmy days of the Boston Symphony was given by the Philadelphia Orchestra under the baton of Frederick Stock, guest conductor, at the Lyric last evening. The dignity, the nobility and the depth of Mr. Stock's conceptions wherein he projects music as an aristocratic art rather than popular melodrama made a telling impression upon the great audience.

Having in his make-up not a grain of sensationalism which sometimes passes for inspiration, he possesses all the qualities which a conductor should have—superb musicianship, intellectual power, commanding personality and moral earnestness. Purposeful playing is his, never merely entertaining or exciting.

Without score or raised platform, depending only on his baton, and his left hand, which was unusually direct in conveying his meaning to the orchestra, he held the men with a firm rein, and they seemed peculiarly sensitive and responsive to his wishes.

Mr. Stock was not dry or academic, or sentimental or analytical in his reading of the First Symphony, but intensely human, so that the work became a vital living thing. The majestic chorale of the finale was such a climax as the Lyric has not heard for many a day. Mr. Stock was recalled again and again, and graciously shared the applause with the men in the orchestra, especially with Mr. Horner and Mr. Rich. In these noble passages for French horn and solo violin had achieved most beautiful effects.

Mr. Stock's "Elegy" proved to be a most impressive piece of writing. In the style of a funeral march, the first part reflects upon life's

apparent futility, while the second brings comfort and hope.

The statuesque beauty of the overture, the sublimity of the symphony, the throbbing sadness of the elegy, the highly perfumed charm of the valse all were recreated by Mr. Stock's master touch. Baltimore was glad to receive the distinguished director of the Chicago Symphony.—*Baltimore Evening Sun*, January 24, 1924.

Frederick Stock, eminent composer, commanding as conductor, was the bright particular star of the Philadelphia Orchestra concert presented by T. Arthur Smith, Inc., at the National Theater yesterday afternoon when a capacity audience gave him an ovation, bringing the orchestra to its feet at the close of the exquisite Brahms' First Symphony, C minor, which proclaimed this "guest" conductor from the Chicago Orchestra pre-eminently a Brahms-chosen man. He conducts entirely without score.

The intimate knowledge of and love for Brahms—which sets a musician apart—created from this symphony a master delineation as stirring in national aspect as a Tchaikowsky, when in the "allegretto," the plucked cellos rose in massive crescendos, or a mazurka seemed to be fused with the spirit of the East. It was the Brahms of his songs. How pallid we find that he is sometimes read! The andante in this peculiar rhythm with accent sharply cut, was endearingly told, all the orchestral subtlety responding to exquisite cadence after cadence.

Profundities here tolled forth a resonant hymn, the final climax rose with gusto to the great trumpet call, dramatized like a Wagner drama, while throughout the beauty of wind choirs, the rare obligato of Thaddeus Rich, the blend of the orchestra, did that charming thing, romanticized a classic.—*Washington Herald*, January 23, 1924.

From the overture from the "Magic Flute," by Mozart, which opened the program, to the last sweet notes of the "La Valse," by Ravel, Mr. Stock showed himself a splendid conductor.

The "Magic Flute" overture was done with suavity and a fine balance. The "Masonic chords" by the full orchestra at the opening and again in the middle of the overture were particularly well done.

The profound and infinite tenderness of Brahms was expressed in the majestic opening movement of his symphony in C minor. It started with an increasingly upward sweep of the strings above the sombre throbbing of the basses and timpani. Then came the transition into the "Andante Sostenuto" movement with simple impressive and melodious strains of the strings, horns and bassoon with the added beauty of a sweet-voiced oboe.

Then came not the customary Scherzo but the lovely "Poco Allegretto Grazioso" with its animated and varied flow of sound, with its rising and falling; its strong pulsation, the string crescendos and diminuendos all with the freshness of spontaneity preparing the audience for the sublimity of the finale, one of the noblest passages in all music beginning with the haunting C major song of the horn rising above the faint tremolo of the strings and the pulsing trombone chords and then on into the majestic chorale, climaxing the movement with a grandeur seldom surpassed.

Mr. Stock proved his ability as a composer in the "Elegy" from his pen which followed the symphony. It showed the hand of the master. "La Valse," by Ravel with its sprightly melody was a fortunate selection in its contrast to the rest of the program.—*Washington Post*, January 23, 1924.

Mr. Stock—he is director of the Chicago Symphony, you know—was wonderful. How he could interpret the Ravel nightmare without reverting to the score is more than the audience could fathom.

Mr. Stock gave a dignified scholarly reading of the Brahms score, bringing out all of the infinite tenderness that characterizes the great composer and working his instruments with the artistry of a clay modeller up to a wonderful climax.

Mr. Stock demonstrated his ability as a composer, as well as conductor, with the rendition of his "Elegy." The work is in two parts—the first a studious reflection upon the struggles of life, and the second the glorious victory, through spiritual fulfillment, over the "futility" of striving against relentless fate.

Following the concert Mr. Stock was given a wholehearted ovation by the great audience. Mr. Stock is a great conductor and a great composer. May he visit us often!—*Washington Times*, January 23, 1924.

Frederick Stock, conductor of the Chicago Symphony Orchestra, led the excellent Philadelphia symphony organization yesterday afternoon at the National Theater in a program so well balanced and so filled with inspiring music, beautifully presented, that a capacity audience responded with ovations both at the conclusion of Brahms symphony and at the end of the program. It was the most exquisite orchestra concert of the season.—*Washington Evening Star*, January 23, 1924.

A. Russ Patterson Off to Miami

On Sunday night last A. Russ Patterson, the well known vocal teacher and coach, left for several weeks of rest in Miami, Fla., leaving his studios in charge of his assistant teachers. While South Mr. Patterson will tour around Florida, visiting Tampa, St. Augustine and St. Petersburg.

This season has been an exceedingly busy one for Mr. Patterson, whose summer session ended with the beginning of his fall classes, giving him very little rest. A number of his artist pupils have been enjoying much favor.

Idelle Patterson sang a recital at Columbia University, January 17, appearing at a Philadelphia affair on January 14. She will leave soon for a tour of Massachusetts, New Hampshire and New York, stopping off at Buffalo for her second concert there this season, appearing as soloist with the Guido Chorus. On March 21, she will sing at the Academy of Music, which is a re-engagement from last season. In November Miss Patterson plans to give a New York recital.

Eugene Frey sang The Messiah in New York on December 30 and appeared at the Electes Club, New York, on January 23. On January 26 he sang at the Rockland Club, Lynbrook, L. I.

Leonore Van Blerkom and Mr. Frey will give a program at the Pleiades Club on February 10. Mildred Newman will sing for the benefit of the Philanthropic Society at the Ritz-Carlton on February 16. On February 5 she sang for the Benevolent Society of the Guardian Mothers.

Carolyn Krooks gave a recital at the Jonas Bronck School on January 15.

Palmer Christian's Organ Recitals

Palmer Christian, recently appointed organist for the University of Michigan, at Ann Arbor, played his first three recitals in Hill Auditorium to audiences that have increased in size and enthusiasm. The interest in these mid-week recitals indicates that they are already a source of pleasure and cultural value to the community. Speaking of Mr. Christian's playing, The Michigan Daily says: "His work is as delicate and at the same time as precise as any could be. He draws from the organ such a profusion of color as it has been our pleasure to hear from any organist, yet his arpeggio passages are played with rapidity and produced with such clarity as is seldom heard. Mr. Christian played with a remarkable rhythmic sense."

Many Dates for John Charles Thomas

John Charles Thomas, the popular baritone, was one of the soloists at the last Bagby Morning Musicales, at the Waldorf-Astoria Hotel, January 28. Mr. Thomas had just returned to New York from a very successful tour in the West. He appeared in recitals at Rochester, Buffalo, Detroit, Pittsburgh, Toledo, Cleveland (with the Cleveland Orchestra, where he scored a great success), Chicago, Virginia (Minn.), Des Moines, and also appeared at Fort Smith, Washington, Baltimore, Philadelphia, Summit, Newark. During the months of November and December Mr. Thomas had six concerts in New York.

During the month of February Mr. Thomas has been booked for engagements in Brooklyn (with the Mundell

Choral Club), Philadelphia, Elmira, Norfolk, Lexington, St. Augustine, Miami, Ormond, and at Palm Beach at the home of Mrs. E. T. Stotebury.

In March and April Mr. Thomas will appear in Atlantic City, Jersey City, Boston, Hartford, New York (with the Mozart Society), Providence (with the Boston Symphony Orchestra), Chicago (with the Mendelssohn Club), and his last recital in New York will take place at Aeolian Hall, Sunday afternoon, April 6.

Mr. Thomas will sail for Europe in May, returning to this country next December. During October and November he is booked for a tour through England.

Warford Operatic Vaudeville

Periodically Claude Warford presents an entertainment originated by himself, namely, operatic vaudeville, consist-



CLAUDE WARFORD

ing of selections from standard operas, given in costume by artist-pupils, stage setting (much of it his own creation), with action. Such an affair was that of January 30, in the Hotel McAlpin ballroom, New York. Thirteen numbers made up the program of two hours, which was full of interest from beginning to end, and brought renewed honors to Mr. Warford. Margaret Haase (Yum Yum), and Joseph

Siegfried (Nanki Poo), assisted by the little maids, Letcher, Roe and Haase, and a chorus of more pretty maids, presented the Mikado scene; the realistic stage action, and especially the real kisses, quite caught the audience. Gertrude McDermitt as Azucena and Henry Johnson as Manrico showed full voice and expression in the Verdi opera. The scene from Tales of Hoffmann had charm of undoubted quality as presented by Misses Letcher, Gifford, Davey, and Mary Davis, the latter's full tones resounding well. The seven merry men in Robin Hood sang Brown October Ale with much gusto, Little (1) John, who was the six-footer Frank Ronan, creating many laughs. The Letter Duet from Mozart's Marriage of Figaro was well done by Anna Flick and Constance Roe, whose pretty appearance was commented on. Falstaff's drinking scene by Phillip Jacobs was well sung and acted, the singer having a true low bass voice, down to E below the clef. A captivating boy (Haensel) was Mary Davis, and graceful was Miss Farrar, with Marjorie Bell as the Sand Fairy; they gave the Dancing Lesson and Prayer Scene. Agnes Burgoyne Taylor (Azucena) and four gypsy men were effective in the Strida la Vampa (Il Trovatore). Marjorie Lauer was a truly beautiful personage as Desdemona, singing the prayer with excellent voice and expression. One of the best numbers of the program was the Card Scene (Carmen), Elizabeth Jones singing the title role, her companions being Misses Timpson and Hatch, with a capable chorus of good looking young women. Marion Callam showed considerable execution and taste in her singing of Perle du Bresil (David). The Desert Scene (Thais) was well done by Tilla Gemunder and Joseph Kayser; Miss Gemunder's voice never sounded fuller or clearer, and she showed talent in her acting; it would seem that her voice grows constantly more brilliant. Mr. Warford's Dream Song was well sung by Janet Holly, preceding the chorus, Allah's Holiday, from Friml's Katinka, as the closing number, everyone attired in harem costumes, Miss Holly looking particularly alluring. At the close Mr. Warford made a taking little speech, and received warm applause from the large audience. Willard Sektberg was a very capable piano-orchestra, for he did more than merely play accompaniments. Dancing followed.

Méro Again "Reaches Greatest Heights" in Liszt

Known both here and abroad as one of the foremost interpreters of Liszt, it is not strange that Yolanda Méro should receive great praise for her interpretation of one of that master's rhapsodies on the program of her recent recital in Erie, Pa. "Méro probably reached her greatest height in the Liszt rhapsody, the closing number, which made demands on both her magnificent vigor and her most delicate pianissimo"—this was the way the Erie Dispatch-Herald put it.

Easton Scores in Philadelphia

"Florence Easton is certainly one of the most versatile and accomplished operatic sopranos now before the public," said the Philadelphia North American when this artist appeared there recently in Lohengrin.



ETHEL GROW

CONTRALTO

"Miss Grow's voice is a contralto of warm texture." "Her gift for variety of interpretation is considerable, and her musical sense had ample vindication in the choice program she offered."—*N. Y. Telegraph*.

"Program of popular contralto draws most enthusiastic response at Aeolian Hall." "A program which eschewed the conventional." "A tone of very agreeable smoothness and softness." "She was well received and responded, at the end, with an encore to her own piano accompaniment."—*N. Y. Tribune*.

"... the kind of program I have been urging singers to give for a long time." "When I actually found an artist putting my wished for scheme into effect, I realized that it was an undertaking equal to many ordinary song recital programs; to a half dozen, I imagine, at least." "Singers there may be who could make a more

striking exhibition than Miss Grow made, both vocally and interpretatively. But it will be time enough for them to talk of their ability to do so when they have made the same attempt."—Winthrop P. Tryon, *Christian Science Monitor*.

"Her program was well out of the common rut."—*N. Y. Times*.

"Presented an unusual assortment of music." "Miss Grow's voice has a rich, vibrant quality."—*N. Y. Evening Mail*.

"The contralto offered songs of Respighi, Housman, Huss, Goossens, Jongen, Chausson, Lekeu and Gretchaninow, in commendable fashion." "Her singing has improved."—*N. Y. World*.

"Was in good voice and her audience gave her much applause."—*N. Y. Herald*.

"A program of unusual interest."—*N. Y. Evening Sun*.

"A novel and interesting program."—*N. Y. Telegram*.

"Unusual recital." "Combination of voice and strings is effective."—*Brooklyn (N. Y.) Eagle*.

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PROHIBITION IS NEEDED IN THE FIELD OF MUSIC COMPOSITION DECLARE THE MALKIN BROTHERS

Although Classifying It All Under "Dry Humor" They Insist That the So-called "Moderns" Are Drunk with the Sound of Their Own Noises—American Music Public Rapidly Developing a Keen Musical Appreciation

Joseph Malkin, the cello virtuoso, who has been soloist with the leading American orchestras, and his brother, Manfred Malkin, the pianist, who has captivated New York audiences with his sensational playing, need no introduction.

The Malkins are contemplating a coast to coast tour next season in joint recital, but they insist they are not being drawn to the West by the lures of Hollywood. Joseph Malkin's assurance for that is, that his innumerable trips to the coast have rendered him immune. Joseph is, at present, completing his second season with Geraldine Farrar. "What effect" (I thought this a good way to begin the interview) "has prohibition had on music?"

"That comes under the heading of dry humor," Joseph retorted, and Manfred retorted: "It gave us a good crop of one half of one per cent. of near composers. And by the way," the latter continued, "now that you've mentioned it, where we really need prohibition is in the field of music composition. Here lies the one path for the zealous reformers who seek moral salvation of the world."

"How so?" I queried, but I was promptly floored by the thrust that the question was superfluous. "Any channel," said Joseph, "should be good enough to divert the Eighteenth Amendment. However, if one must be liberal, then prohibition is needed for the so-called Moderns, who are drunk with the sound of their own noises."

"But then Schoenberg, Scriabin—" but the sentence could not be completed.

"We are not speaking of masters; these men have something to say. So have quite a few others. When I suggested prohibition for composers," added Manfred Malkin, "I had in mind the masqueraders who parade under false banners. Schoenberg, Scriabin, and Stravinsky have opened new paths, and so the mediocrities think that they also are free to do the same, but unfortunately they have nothing to say."

"Wasn't that also said of Berlioz?" I interrupted.

"To be more exact," said Manfred Malkin, "it was said of Berlioz that there was nothing in his music, but that he said it magnificently. In the same way we might say that the bumper crop of composers have nothing to say, and they say it brutally. The worst of it all is, that their output is so prolific. They write trios, quartets, solos for three clarinets and a horn, and even symphonies—and all without music. This reminds me of a critic's review of a recent production of Hamlet, headed 'Hamlet without Shakespeare, a Tragedy.'"

"Isn't the time fast coming," I humbly submitted, "when the three B's—Bach, Beethoven and Brahms—will hold the same interest for concert goers that Couperin and Rameau hold for us?"

"No," was the explosive rebuke; "Bach, Beethoven and Brahms are still too virile or too modern, if you wish. True, we can point with pride to masters in our own generation, the three S's—Schoenberg, Stravinsky, and Scriabin

—but which of them has improved on the old art forms, the fugue, quartet, symphony, etc.? Great music, after all, is not relegated to the past, but is for all time. Seasonal variations are confined to the cloak and suit industry, or



MANFRED MALKIN

to your faddists who write music in red ink and seek freedom of the soul by elimination of the bars on music paper. The masters, like the babbling brook, go on forever.

"What holds true of the creative artist is equally true of the interpretive artist. The interpretive artist must give life to musical composition. When he plays Mozart, it should be with grace or gaiety; and Beethoven or Bach should command the nobility of feeling of these giants."

It is gratifying to say that the American music public is rapidly developing a keen musical appreciation, thanks to our many symphony societies, and that our musical culture is advancing with rapid strides. And it is because music is becoming a living art, and the concert hall its temple, that the profaners with their musical nonsense should be excluded. Therefore, we can add Q. E. D. to our proposition, that "There should be Prohibition for Composers."

F. W. R.

Recitals at American Institute of Applied Music

January 18, a program of fourteen numbers, consisting of piano, vocal and violin pieces, was performed at the American Institute of Applied Music students' recital. Those sharing the program were pupils of Misses Chittenden and Wood, and Messrs. Spiering, Klibansky, Raudenbush and Moore, namely, Pauline Wourms, Louise Smith, Lillian Rung, Jeannette Dalton, Mary Frances Buffum, Gertrude Nelson, Samuel Prager, Cyril Pitts, Veranella Batson, Elizabeth Gerberich, Dorothy Ewing, A. Marentze Nielsen, Edna Oster and John Pasaretti.

An informal program by the Synthetic Guild at the same headquarters had on it twenty-five piano pieces, performed by pupils averaging fifteen years of age, the young pianists being pupils of Florence M. Marble, Anastasia Nugent, Dorothea J. Bolze, Bessie Rivlin, Elspeth Madfarlane, Bernice E. B. Nicholson, Annabelle Wood, Miriam Steeves, and Mr. Sherman.

Warm Praise for Cadman Piano Suite

Charles Wakefield Cadman has received the following letter from Mrs. H. H. A. Beach regarding his piano suite, Thunderbird:

January 2, 1924.

Dear Mr. Cadman:

Your suite was rapturously applauded yesterday, and I loved the playing of it. A superb piece of work, and most grateful to the performer.

Cordially yours,

(Signed) AMY M. BEACH.

The suite was played before the Women's City Club, Haverhill, Mass., and Mrs. Beach will use it constantly on her programs of American composers.

Deaf and Blind Girl Seeks Musical Honors

In Wichita (Kans.), recently, Helen Martin, the "wonder girl musician," held a large audience spellbound at the Masonic Temple as she played piece after piece of difficult music. Forgetting that she could not hear their cheering, the audience accorded enthusiastic applause to each of her numbers. As an appreciation of her heroic struggle against the odds of blindness and deafness, Miss Martin will receive a substantial check from the Masonic Consistory, a gift in memory of her father, which will enable her to continue her musical education.

T. M.

"A Living Spirit Is Always Present in the Conducting of Efrem Kurtz."

—Prof. Adolf Weissmann, in the *B. Z. am Mittag*, Berlin, September 10, 1923



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Photo by Karl Schenker

EFREM KURTZ

Russian Conductor

Achieves Striking Success in Germany, Russia and Poland

BERLIN

"Efrem Kurtz, the gifted young conductor, confirmed in his second concert the favorable impressions previously gained concerning him. The choice of the E minor symphony of Brahms witnesses artistic seriousness and one felt in his interpretation a penetrating comprehension and love for the profound work. . . . Obviously, still nearer to the Russian lies the world of Tchaikowsky, whose Pathétique had an excellent performance. Just the somewhat firmer conception and the faster basic tempo, differing not a little from the tradition sanctified by Nikisch, are thoroughly appropriate to the passionate mood of the first movement. The rise and climax at the end of the free fantasia had a gripping effect."—*Allgemeine Musikzeitung*.

"He showed himself again in the second concert, to be a highly gifted artist who is able to lead the orchestral masses with great understanding and brilliantly fills the demands which Brahms and Tchaikowsky make upon the orchestra in their great symphonies. . . . Brahms demands sincere and intimate familiarity with his work and the Sinfonie pathétique is one of the most difficult tests for the conductor's art. Here, as well as in the orchestral accompaniment of the Ocean aria from Weber's Oberon, sung by Vera Schwarz, Kurtz gave the best testimony of his eminent ability."—*Neue Zeit (Berlin)*.

"Already he achieves a great deal with a personal conception of the work. Something plastic jumps out at you. In musical pictures, in Rimsky-Korsakoff's orchestral suite to the Tale of the Tsar Saltan, it is true, the character of sonorous garden music cannot be suppressed. But everywhere, also in Moussorgsky, a living spirit is present in the conducting of Efrem Kurtz. His future performances will be watched with interest."—*B. Z. am Mittag*.

WARSAW

"Efrem Kurtz is a master-conductor. In the Spanish Capriccio of Rimsky-Korsakoff and in the Pathétique of Tchaikowsky he showed great qualities, the musical culture attained in German school; temperament; and the ability to feel the content of the work."—*Warsaw Glos Polski*.

"With genuinely artistic temperament, and finely felt nuances, as well as with a sure hand, Mr. Kurtz interpreted the beautiful work (Tchaikowsky's sixth), penetrating to all the details of the score and creating a fascinating picture. . . . The concert was begun with Rimsky-Korsakoff's Capriccio espagnol, in which Mr. Kurtz revealed a masterful command of the orchestral apparatus. The applause was extraordinarily strong and well deserved."—*Polish Tageblatt (Warsaw)*.

HAMBURG

"The young Russian, Efrem Kurtz, without doubt has a strong conducting gift; he has temperament, comprehension and constructive force, and with these purely musical qualities of conducting as a living art of expression he combines a flowing and eloquent technic, suggested by auxiliary aids of eminent resource and suggestive power—the light wrist, the suspended forearm and the clear certainty of the conductor's sign language. . . . The total impression of his achievement was entirely positive, as of a remarkable proof of talent."—*Hamburg Nachrichten*.

"A strong and kindling temperament."—*Hamburg Fremdenblatt*.

BERLIN

"Mr. Efrem Kurtz showed that he can command the orchestra and that he is capable of temperamental emotion."—*Berliner Tageblatt*.

"Kurtz pleaded with success for the fourth symphony of Glazounoff and proved, also in accompanying the soloist, his great talent for conducting."—*Deutsche Allgemeine Zeitung*.

WIESBADEN

"His name stands in inverse ratio to his stature; an excessively slender, youthful figure. His heat, animated by compelling rhythmic feeling and without obscuriveness, always matches the musical content of the moment. Under strict analysis it also indicates a wise and warm-hearted penetration of the matter. The orchestra closely followed the intentions of the conductor and so the effective sound magic was revealed to the last detail."—*Wiesbadener Tageblatt*.

LEIPSIK, BECOMING MODERNISTIC, APPLAUDS STRAVINSKY'S SOLDIER

Gustav Brecher Instituting Sweeping Operatic Reforms—Efrem Kurtz Scores as Conductor

Leipzig, December 28.—Conservative and lethargic Leipzig is beginning to be waked up. With Furtwängler at the head of the Gewandhaus, Gustav Brecher musical director at the opera, and visits of chamber organizations of modern tendencies, the old city is becoming more and more accustomed to contemporary music, and is slowly, very slowly, but surely, pulling itself out of the rut of stereotyped classicism of generations. About the same time that Brecher launched a newly studied version of Carmen, wherewith the old one of at least fifteen years' standing has been permanently abolished as obsolete, the Schauspielhaus even dared to introduce for the first time such a radical work as Igor Stravinsky's Story of a Soldier.

The extraordinary public success gained by this work justified the progressiveness of Director Fritz Viehweg, who risked presenting such a radical work in conservative Leipzig. It also spoke well for the results attained in the work itself by the rare combination of three such artists as Stravinsky, the poet Ramunz and the painter Rene Auberson, who created the masks and decorations. The unusual demands made by the work upon spectator and listener make its great success even more amazing, since it is practically impossible to understand at one hearing what it is all about.

Details of the performance would seem superfluous after my lengthy review published in the MUSICAL COURIER following the work's first German performance in Frankfurt last summer. Suffice it to say that the performance, scenically and musically, directed by Hermann Scherchen, was the best the Soldier's Tale has ever had. Josef Krahé, reader; Hans Böhm, Satan; Kurt Lieck, soldier, and Lina Carstens as the Princess, achieved proportions of true virtuosity in their respective parts, as did the members of the Frankfurt Museum Orchestra who performed the music.

BRECHER STIRS UP CARMEN.

Leipzig is already witnessing marked improvement since the energetic enactment of numerous reforms introduced by Gustav Brecher, immediately following his recent appointment as general musical director. Realizing that it is not the splendid orchestra, but the soloists and ensemble, that needed overhauling, Brecher instituted an extensive system of piano rehearsals with which to establish a correct feeling

for style among the soloists. Even thus soon the results attained have been extraordinary.

An outstanding example was the recent newly studied performance of Carmen. Brecher, by reason of the publication of an exhaustive treatise on Carmen, is now recognized as an authority on the Bizet masterpiece. His conception of the title part, as explained in the treatise, differs fundamentally from the usual interpretation, which he claims is an altogether false representation of the character as meant by Bizet. Instead of a lewd Gypsy, Brecher sees in the character a light-hearted girl who exercises real passion for the first time in her life upon meeting Escamillo.

Presented in this conception, the work gains much in inner truthfulness, while the action leads to a thoroughly logical conclusion. So for Leipzig this performance was in reality a "new" Carmen, which incited an enthusiastic audience to storms of applause and gained new laurels for itself as well as a triumph for Gustav Brecher.

VARIOUS EVENTS.

Another radical work recently heard here for the first time was Ernst Krenek's second string quartet, played by the Havemann Quartet. This quartet, standing above many of Krenek's other works by reason of its formal clarity and thematic strength, is another proof of his outstanding contrapuntal talent and preference for fugal style.

A tremendous success was scored by Edwin Fischer in a recent piano recital. His constructive climaxes in the first Brahms sonata were examples of prodigious force, while his interpretation of a Mozart sonata revealed passages of such charm and tenderness that under his hands the large concert grand at times actually sounded like a spinet of Mozart's time.

Two other concerts I wish to mention before closing were those of Kathleen Parlow and Efrem Kurtz, a young Russian conductor. Accorded a brilliant reception after a long absence, Miss Parlow's program, consisting mostly of short pieces, gave little opportunity to judge her ability aside from technical virtuosity. A favorable impression was left by Efrem Kurtz in a program of Russian composers. He is master of his scores as well as the orchestra, and possesses a healthy sense for tempi and dynamics, besides revealing enough individuality in his interpretations to hold the rapt attention of his audiences.

DR. ADOLF ABER.

Gertrude White's Pacific Coast Success

Gertrude White, who sang in New York and vicinity last season, has just registered fine successes in recitals and appearances in the Pacific Northwest, as appended notices from Seattle and Everett, Wash., show. Her picture was printed in various coastal cities, both before and



GERTRUDE WHITE

after appearances, and it is evident that the young soprano has made many warm admirers in that region. During her New York life she appeared in concerts of the Professional Women's League, for several women's clubs, etc., besides her important position as soprano in Dr. Carl's choir, the old First Presbyterian Church. The notices follow:

Miss White, who possesses a powerful voice of agreeable quality, also stirred her audience to enthusiasm with her singing of an aria from La Tosca and other numbers.—Seattle Post-Intelligencer.

As a concert singer Miss White is receiving favorable mention and is winning a place among the prominent artists upon the concert stage. She has a sympathetic voice of wide range and power, and also a charming stage presence.—Everett Daily Herald.

From her first number, Vissi d'arte, Miss White found favor with her audience. She revealed a voice of appealing quality and power which she combines with interpretative skill. Her song groups which followed sustained the impression she made in her opening aria, and she was forced to respond to several encores.—Seattle Daily Times.

She sang with wonderful effect at the Knights of Columbus hall last night, to a large and representative Everett audience. There were real musicians here who congratulated Miss White warmly after the recital. . . . Miss White is a charming woman, but she is more than that; she has a splendid stage presence, and her natural charm was exemplified by the graciousness with which she responded to encores. . . . If it be true that "simplicity is one of the chief components of greatness," then Miss White is well along the road to the attainment of that goal. Again and again as she was recalled, despite the arduous work of her program, this simplicity was accentuated by the sweetness of her return.—Everett News.

Singing to an audience that virtually filled the auditorium of the Knights of Columbus building, Gertrude White, of New York, gave a recital of selections of wide variety that pleased her hearers and won

many personal congratulations at its conclusion. . . . She revealed a lyric voice of wide range, particularly clear and vibrant in the upper register, flashing with the fire of the Puccini composition, but also fully equal to the demands upon it in the more somber work of Gounod. . . . Woodman's The Birthday, a bit of rollicking happiness, was one of Miss White's best rendered numbers. Then followed Se Saran Rose, the number in which Miss White responded to its light and dancing theme and quickened tempo with a fiery interpretation and a flaming spirit that endured through the remainder of her offerings. . . . In The Spirit Flower Miss White employed a vehicle giving opportunity for display of the dramatic qualities of her voice, and this, with Curran's Rain and Camp's The Passing Storm, constituted the group of her program best presenting her power of descriptive coloring.—Everett Daily Herald.

Violin Expert Pays Tribute to Frances Berkova

A letter received by Frances Berkova from Prof. Julius Koch, the head of the noted Koch violin shops in Dresden, is such a frank tribute to the young American artist that it will bear reprinting here. Prof. Koch's violins, built on the principles of the old Italian instruments, are rapidly becoming of general use in Germany and outside of it, and have stood various tonal tests in comparison with famous old originals. When Prof. Koch heard Miss Berkova play he was immediately charmed by her tone and asked her to try her skill on some of his own fiddles. Presenting her with the instrument which she liked best, he wrote the letter which follows:

Dresden-A., 15. December 23.
Zwickauerstr. 42

Dear Madam:

Your great success in Dresden gives me the opportunity to congratulate you most heartily. In a city like Dresden which looks back upon so great a musical tradition, one is always somewhat reserved when a new artist appears. All the more gratifying therefore is your success.

As I hear, you intend to make a tour of the United States. I know to what accidents and even dangers an instrument is exposed to on such a journey. In order to lighten our anxiety about your beautiful Guadagnini, I take the liberty of presenting you, as a token of my esteem, with an instrument from my Dresden violin workshop.

The instrument which are built there bear my own name. I hope you will continue to like this violin as you liked it when you first heard it. And should it help you with your successes "over there," I shall esteem myself most happy.

Yours most sincerely

(Signed) FRANZ JOSEPH KOCH.

Washington Heights Musical Club Open Meeting

A successful open meeting of the Washington Heights Musical Club was held in the society's spacious rooms at 200 West Fifty-seventh Street on the evening of January 29. The club chorus, organized and directed by Ethel Grow, gave two cantatas—The Lady of Shalott, by Bendall, and The Shepherd Lady, by Edith Lang, with incidental solos by Ruth Kemper and Marguerite Baiz, Frank Stewart Adams accompanying. Virginia Ruggiero, pianist, played Mendelssohn's Rondo Capriccioso; Mrs. E. B. Kimble, contralto, assisted by Frank Stewart Adams, sang a group of songs by Hawley, Land and Curran; three trios by Max Bruch for violin, viola and piano, were played by Edna Minor, Alice Ives Jones and Sigrid Eklof Bornefeld; Hattie Harris, coloratura soprano, sang a group of songs by Branscombe, Strickland and Allitsen, accompanied by Bertha Ellis Depew; La Var Jensen, pianist, played Dett's Barcarolle, Whithorne's Pell Street and a Tarantelle by Liszt; and Elsie Baird, soprano, sang On Sunday Morning, A Song of Spring (Cathart), and Geisha Songs, by Young.

The entire offering was of a high order and serves to demonstrate once again the valuable work this club is doing by encouraging "music for fun," which ought to be its slogan.

Twelve Encores for Peterson in Anderson

"There were seventeen numbers on the program, and in all Miss Peterson sang twenty-nine." The preceding sentence attests in the briefest possible way to the manner in which May Peterson was received at her recent recital at Anderson, S. C.

"THE SOMETHING FROM WITHIN THAT MAKES A SONG A VITAL, GLOWING THING."
—Scranton, Pa., October 20, 1923.

"SINGS WITH GREAT DRAMATIC FEELING—INDEED WITH HIS WHOLE SOUL."
—Montclair, N. J., January 19, 1924.

"SOMETHING FROM WITHIN THAT MAKES A SONG WORTH WHILE."
—Boston, Mass.

Three critics with but a single thought of

Jerome SWINFORD Baritone

In engaging new artists for recital, concert, oratorio, and festival appearances some managers depend upon press notices for their guidance, while others prefer to examine the artists' record for re-engagements.

Mr. Swinford has re-appeared, or is engaged to re-appear in over 85% of the cities where he has once sung. The excerpts of critical appreciation of his singing, selected intentionally from the press of cities of various populations, attests the POPULAR response to his work in all the above mentioned fields.

"—GAVE ONE OF THE MOST DELIGHTFUL PROGRAMS EVER GIVEN IN THE CITY. . . . HE POSSESSES THAT HAPPY COMBINATION OF VOICE INTELLIGENCE AND PERSONALITY—FAULTLESS DICTION—AN ARTIST OF THE KIND WE HEAR ALL TOO RARELY ON THE CONCERT AND RECITAL PLATFORM TODAY."
—Wheeling, W. Va., October, 1923.

"—REVEALED AT ONCE A VOICE OF RICHNESS, BEAUTY OF TONE, AND LARGE AND EVEN REGISTER. . . . IMAGINATIVE POETIC CONCEPT, FINE AND POLISHED MUSICIANSHIP, COUPLED WITH SPLENDID POISE AND DRAMATIC ABILITY."
—Madison, Wis., July, 1923.

"—A QUALITY OF RICHNESS AND RESONANCE RARELY HEARD ON THE CONCERT PLATFORM."
—Norfolk, Va., 1923.

"—IT IS PLAIN THAT THE AUDIENCE APPRECIATED THE FACT THAT IT COULD FOLLOW THE WORDS. SWINFORD HAS A FINE RESONANT VOICE AND KNOWS HOW TO USE IT. . . ."
—Montreal, Canada.

"—ONE OF THE RARE MUSICAL OPPORTUNITIES OF THE PRESENT SEASON."
—Auburn, N. Y.

"—HE COULD HARDLY BREAK AWAY FROM THE INSISTENT AND DETERMINED APPLAUSE."
—Quincy, Mass.

"—THE CHARM OF HIS NATURAL GIFTS, AND THE FINE MUSICAL INTELLIGENCE WHICH DIRECTS A ROBUST POWER UNDER PERFECT CONTROL. . . . AND THERE IS A VELVETY QUALITY THAT CARRIES THROUGH ALL TONES, LEAVING NO SUGGESTION OF FORCING TO SECURE EFFECTS IN THE UPPER VOICE."
—Pawtucket, R. I.

"—HE PRODUCED TONES SO SMOOTH AND MELLOW AND SO FULLY COMMUNICATED THE SPIRIT IN HIS LYRICS THAT HIS SINGING WAS A REFRESHING EXPERIENCE FOR HIS HEARERS."
—Newark, N. J., 1923.

"—A VOICE OF UNUSUAL SONORITY AND MUCH SMOOTHNESS. FINISHED TECHNIC. . . . SPLENDID SENSE OF DRAMATIC VALUES."
—Binghamton, N. Y., October, 1923.

"—SO GREAT WAS HIS POPULARITY THAT THE SINGER WAS HARDLY ALLOWED TO REST AFTER REPEATED ENCORES. . . . HE POSSESSES A MELLOW SYMPATHETIC VOICE. . . . DICTION IS EXCELLENT. . . . FROM PROFOUND PATHOS HE MOVED TO THE MERRIEST HUMOR."
—Montclair, N. J., January, 1924.

"—HE COMES TO THE STAGE EASILY, WITHOUT POSE OR SELF-CONSCIOUSNESS, AND WITH THE FIRST FEW MEASURES HE HAS WORKED HIS MOOD AND IMPARTED HIS ILLUSION. . . . DESERVES TO BE RANKED AMONG THE NOTABLE MUSICAL FEATURES OF THE SEASON."
—Providence, R. I.

"—ONE OF THE MOST SATISFACTORY BARITONES NOW BEFORE THE PUBLIC. . . . ALL SATISFYING TO THE MOST EXACTING LISTENER."
—Buffalo, N. Y., October, 1923.

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Riverside 9567

METROPOLITAN OPERA

(Continued from page 5)

Queenia Mario, who repeated her one earlier essay of the role with all of its verve, vocal beauty and charm; and Grace Anthony, Angelo Bada, Kathleen Howard, Carl Schlegel, Pietro Audisio, Raimondo Dittello, William Gustafson and Rafaelo Diaz. Mr. Bodanzky conducted. The opera would be delightful if only the tuneless and wearisome love scenes, which no perfection of vocal art can make interesting, were omitted.

ROMEO ET JULIETTE, JANUARY 30.

A very smooth and enjoyable performance of Gounod's *Romeo et Juliette* was given on Wednesday evening. The cast was as follows: Juliette, Queenia Mario; Stephano, Raymonde Delaunoy; Gertrude, Henriette Wakefield; Romeo, Armand Tokaty, who substituted for Edward Johnson because of the latter's sudden indisposition; Tybalt, Rafaelo Diaz; Benvolio, Giordano Paltrinieri; Mercutio, Gustav Schuetzendorf; Paris, Millo Pico; Gregorio, Paolo Ananian; Friar Laurent, Leon Rothier; and Duke of Verona, Louis D'Angelo; Louis Hasselmanns conducted.

The house was filled to capacity by an enthusiastic audience, which demonstrated its approval by applauding and recalling the singers innumerable times. Mr. Tokaty, in particular, was rewarded by receiving the biggest share of applause. He was in excellent voice, and sang his role with artistic perfection.

L'AFRICANA, JANUARY 31

The revival of this Meyerbeer masterpiece had been postponed previously owing to the illness of Beniamino Gigli, but on this occasion the popular tenor was himself again and the performance gave exceptional pleasure to those who like this kind of opera. Today the Meyerbeer music sounds a bit pompous, empty and insincere, but at least it still has imperishable melody and now and again a few moments of powerful descriptiveness in the operatic sense. There is much to be enjoyed in *L'Africana*, and there always will be a public for this naive kind of opera as compared with the meaty and metaphysical works of Wagner.

Tenor Gigli was in rare form and gave his usual distinguished performance, his tone production being smooth and insinuating, his high tones clear and ringing, and his phrasing suave and polished to the last degree. He looked and acted in the typical romantic fashion necessary to make the role of Vasco plausible and convincing.

The part of Selika, which was beloved by the dramatic sopranos of other days, fell to the lot of Rosa Ponselle, and again she demonstrated her right to be classed with the best of the younger operatic singers of our day. She was highly dramatic and impassioned in her acting and seemed to revel in the histrionic possibilities of her role. The Ponselle voice never was more mellow or voluminous, and this artist has learned to use it with the utmost intelligence and effect. She was a delight from start to finish.

Giuseppe Danise gave the role of Nelusko much vocal impressiveness, and, of course, sang with real art. Adamo Didur was the Don Pedro and Paolo Ananian sang Don Diego. Leon Rothier did a double role very well indeed.

A separate paragraph should be accorded to Queenia Mario, who looked charming as Inez and sang the light lyrical music of that lady with rare charm of voice and particularly lucid and flexible phrasing.

The scenic production was above reproach, the ballet portions had ingratiating pictorial features, and Artur Bodanzky conducted with all the melodramatic swing necessary for the best exposition of the Meyerbeer music.

PAGLIACCI AND LE COQ D'OR, FEBRUARY 1

A double bill, consisting of *Pagliacci* and *Le Coq d'Or*, entertained a very large audience at the Metropolitan Opera on February 1, the special attractions no doubt being rather the casts than the operas. The revival of the *Coq d'Or* was fully reviewed in the *Musical Courier* of January 31 and what was there said need not be repeated here. The two Gallis were delightful, Kosloff no less so, and Didur impressive. The work was conducted by Bamboschek and the orchestra did itself proud, especially the solo wood-

winds in the beautiful and intricate chromatic passages which are the basis of Rimsky's work.

In place of *Cavalleria* as a curtain raiser, *Pagliacci* was performed. It was done with immense vigor under the baton of Gennaro Papi and was a thrilling and brilliant performance. Bori was altogether lovely as Nedda, beautiful of voice, attractive of person, and powerfully dramatic. She was splendidly supported by Edward Johnson, who sang magnificently and played the tragic role impressively. De Luca displayed his usual art of the great actor-singer in the role of Tonio. Paltrinieri made far more of the part of Beppe than is usually made of it. And Lawrence Tibbett sang the music of Silvio well but was unfortunately costumed and made up.

ERNANI, FEBRUARY 2.

On Saturday evening, *Ernani* was repeated at the Metropolitan with practically the same cast as at the preceding performance, with one exception. Giuseppe Danise was the Don Carlos instead of De Luca. The performance was a splendid one and the capacity audience manifested great enthusiasm throughout the evening. Rosa Ponselle as Elvira made a fine impression, both vocally and histrionically; she was warmly applauded. The same might be said of Giovanni Martinelli, who gave a most creditable rendition of the music allotted to the title role. Mardones was the Don Ruy Gomez De Silva; he, too, coming in for his share of the evening's honors. Galli, Bonfiglio, Rudolph and the ballet aroused the audience's enthusiasm in the fourth act. Papi conducted with his accustomed skill.

SUNDAY NIGHT CONCERT.

A capacity audience filled the Metropolitan Opera House on Sunday night, February 3, for a concert which was exceptional in every sense of the word. The concert was in the form of a benefit for the Metropolitan Opera Company Emergency Fund and it is claimed that almost \$10,000 was added to the fund, all of the artists who appeared having given their services for this splendid cause. The soloists were Rosa Ponselle, Florence Easton, Galli-Curci, Margaret Matzenauer, Jeanne Gordon, and Messrs. Tokaty, Gigli, Didur and Mardones. The various stars were enthusiastically received and, while encores were demanded, they were refused.

Mme. Galli-Curci closed the first half of the program and was recalled several times. Miss Ponselle sang in the second part and received an ovation such as is rare even at the Metropolitan; she sang superbly and was recalled again and again. Mr. Didur, in excellent voice, opened the program. Armand Tokaty, that versatile young tenor, substituted for Mario Chamlee, who was programmed but was too ill to be present. Mme. Galli-Curci contributed the *Mad Scene* from Lucia, which never fails to satisfy her admirers. Mme. Matzenauer, in splendid voice, sang *A Mon Fils* and Mme. Easton offered the aria from the last act of *Tristan and Isolde*, most effectively given. Miss Gordon's selection was the contralto aria from *Un Ballo en Maschera*, and she was enthusiastically received. Gigli was also in fine voice and displayed all the beauties of his organ to the great satisfaction of everyone. Mardones was likewise in exceptionally fine vocal condition.

The orchestra, under Bamboschek, contributed several numbers, the *Nut Cracker Suite* of Tchaikowsky calling forth the greatest applause.

Mozart Society's Fourth Musicale and Luncheon

Jean Gerardy (cellist), Helen Hobson (soprano) and George Stewart McManus (expert accompanist) provided the musical features of the February 2 monthly musicale of the New York Mozart Society. Mrs. Noble McConnell, founder and president, which embraced also a luncheon, motion picture and dance. For this generous combination, comprising feast for eye, ear, intellect, emotion, the terpsichorean and culinary art, the usual large attendance testified to members' appreciation of President McConnell's planful generosity.

Miss Hobson displayed a voice of unusual clarity and warmth, especially in the love songs by Tchaikowsky, Goldie, Puccini and others; of lovely presence and poise, she won all, so she had to sing encores. Mr. Baker played accompaniments. Cellist Gerardy, needless to say, and his able partner, McManus, held attention in dignified playing of Boellman's symphonic variations, in which the pianist's part is quite as important as the cellist's. Then his solos, especially the Couperin-Kreisler Chanson, and his encores, Bach's air on the G string and *The Swan*, were played with deep musical expression, drawing many "Ah's" from the thousand listeners.

President McConnell at the outset asked for rising expression of sympathy for Mrs. Woodrow Wilson; alluded to the fifteen years of the Mozart Society; said the motto must be Progressiveness; announced the soloists for the February 19 concert, Graveure and Ellie Ebling; and called attention to the fact that new members may come in until the May breakfast without payment of the initiation fee. Her allusion to the afternoon's picture as "simply glorious" (with Gloria Swanson) raised many laughs, and indeed, President McConnell has undoubtedly quite recovered her well known "pep" and originality.

Boston to Hear Roselle Twice During February

Anne Roselle has been engaged to sing the *Stabat Mater*, which the St. Cecilia Society of Boston is to perform at its annual concert in Symphony Hall on February 13. On February 10 the well known soprano will appear as soloist with the Boston Symphony Ensemble in the series of concerts sponsored by the Boston Athletic Association. Miss Roselle made a tremendous hit in recital last season before the latter organization, and had the distinction of being the only artist on the course re-engaged for this season.

Her success in leading soprano roles as guest artist in Boston this fall with the San Carlo Opera Company created a large following for her in that city and she was at that time specially requested to return for a recital. Miss Roselle's operatic portrayals were declared by the critics of Boston to be among the finest performances ever witnessed there.

Stopak in Flushing on February 8

Josef Stopak will play in the High School Auditorium, Flushing, N. Y., tomorrow evening, February 8, with a unit of men from the disbanded New York City Symphony Orchestra that was active last season under the leadership of Dirk Foch.

WHERE THEY ARE TO BE

February 7 to February 21

- Adler, Josef:** Harrisburg, Pa., Feb. 7.
Alcock, Merle: Fall River, Mass., Feb. 17.
Althouse, Paul: Salem, Ore., Feb. 20.
Barber, Lyell: Boston, Mass., Feb. 7.
Bock, Helen: Scranton, Pa., Feb. 17.
Bonner, Elizabeth: Toronto, Can., Feb. 21.
Cafarelli, Carmela: Grand Rapids, Mich., Feb. 9.
Denishawn Dancers: McAlester, Okla., Feb. 7.
Okmulgee, Okla., Feb. 8.
Oklahoma City, Okla., Feb. 9.
Arkansas City, Kan., Feb. 11.
Wellington, Kan., Feb. 12.
Wichita, Kan., Feb. 13.
Lincoln, Neb., Feb. 14.
Des Moines, Iowa, Feb. 15-16.
Sioux City, Iowa, Feb. 18.
Omaha, Neb., Feb. 19-20.
Mason City, Iowa, Feb. 21.
Dilling, Mildred: Waterville, Me., Feb. 8.
Elman, Mische: Topeka, Kan., Feb. 8.
Little Rock, Ark., Feb. 11.
El Dorado, Ark., Feb. 13.
Enesco, Georges: Chicago, Ill., Feb. 17.
Cleveland, O., Feb. 21.
Fass, Mildred: Catsaqua, Pa., Feb. 15.
Fanning, Cecil: Greenville, O., Feb. 14.
Flonzaley Quartet: Jacksonville, Fla., Feb. 8.
Atlanta, Ga., Feb. 9.
Washington, D. C., Feb. 11.
Boston, Mass., Feb. 13.
Portland, Me., Feb. 14.
Auburn, Mass., Feb. 15.
Albany, N. Y., Feb. 18.
Cooperstown, N. Y., Feb. 19.
Roselle, N. J., Feb. 21.
Freemantel, Frederic: Philadelphia, Pa., Feb. 7 and 14.
Gabrilowitsch, Ossip: Chicago, Ill., Feb. 10.
Gerhardt, Elena: Philadelphia, Pa., Feb. 10.
Pittsburgh, Pa., Feb. 13.
Syracuse, N. Y., Feb. 18.
Giannini, Dusolina: Charleston, N. C., Feb. 12.
Pinehurst, N. C., Feb. 14.
New Orleans, La., Feb. 16.
Greathouse, Dorothy: Chicago, Ill., Feb. 7-12.
Hayden, Ethyl: Concord, N. H., Feb. 7.
Heifetz, Jascha: Urbana, Ill., Feb. 12.
Greenboro, N. C., Feb. 15.
Lynchburg, Va., Feb. 16.
Kindler, Hans: Indianapolis, Ind., Feb. 8.
Chicago, Ill., Feb. 11.
Fargo, N. D., Feb. 13.
Sheridan, Wyo., Feb. 13.
Philadelphia, Pa., Feb. 20.
Korb, May: Hamover, N. H., Feb. 12.
Brooklyn, N. Y., Feb. 20.
Kremer, Isa: Grand Rapids, Mich., Feb. 14.
Lawson, Franceska Kaspar: Sweet Briar, Va., Feb. 8.
Fairfax, Va., Feb. 9.
Petersburg, Va., Feb. 11.
Bridgewater, Va., Feb. 13.
Dayton, Va., Feb. 18.
Leginska, Ethel: Pueblo, Colo., Feb. 15.
Levitzi, Mischa: Billings, Mont., Feb. 8.
Missoula, Mont., Feb. 11.
Seattle, Wash., Feb. 18.
Vancouver, B. C., Feb. 19.
Bellingham, Wash., Feb. 21.
Lucchese, Josephine: Modesto, Cal., Feb. 21.
Maior, Guy: Dayton, O., Feb. 8.
Flint, Mich., Feb. 11.
Chicago, Ill., Feb. 15.
McQuhae, Allen: St. Joseph, Mo., Feb. 11.
Manen, Juan: Emporia, Kan., Feb. 7.
Cedar Rapids, Ia., Feb. 12.
Miller, Marie: Washington, D. C., Feb. 8.
Morini, Erika: New Orleans, La., Feb. 7.
Wichita Falls, Tex., Feb. 9.
Birmingham, Ala., Feb. 11.
Columbus, O., Feb. 13.
Nikisch, Mitja: Boston, Mass., Feb. 10.
Baltimore, Md., Feb. 15.
Oegin, Sigrid: St. Joseph, Mo., Feb. 11.
Oskensonton: Freeburg, N. Y., Feb. 7.
Brooklyn, N. Y., Feb. 8.
Rysley, N. Y., Feb. 9.
East Brook, Pa., Feb. 11.
Corapolis, Pa., Feb. 12.
New Kensington, Pa., Feb. 13.
Ford City, Pa., Feb. 14.
Tarentown, Pa., Feb. 15.
Darlington, Pa., Feb. 16.
Cecil Township, Pa., Feb. 18.
Beatty, Pa., Feb. 19.
New Alexandria, Pa., Feb. 20.
Hairville, Pa., Feb. 21.
Paderewski: Birmingham, Ala., Feb. 8.
Memphis, Tenn., Feb. 11.
Pine Bluff, Ark., Feb. 13.
Shreveport, La., Feb. 15.
Pattison, Lee: Dayton, O., Feb. 8.
Flint, Mich., Feb. 11.
Chicago, Ill., Feb. 15.
Powell, John: Troy, N. Y., Feb. 21.
Rachmaninoff, Sergei: Kansas City, Mo., Feb. 12.
Lincoln, Neb., Feb. 13.
Milwaukee, Wis., Feb. 15.
Samaroff, Olga: Waterloo, Ia., Feb. 8.
Des Moines, Ia., Feb. 11.
Fargo, N. D., Feb. 13.
St. Paul, Minn., Feb. 14.
San Carlo Opera Company: Los Angeles, Cal., Feb. 7-16.
Schofield, Edgar: Concord, N. H., Feb. 7.
Spalding, Albert: Fall River, Mass., Feb. 17.
Sundelius, Marie: Brooklyn, N. Y., Feb. 19.
Swain, Edwin: Scranton, Pa., Feb. 17.
Telmany, Emil: Fort Smith, Ark., Feb. 7.
Chicago, Ill., Feb. 10.
Emporia, Kan., Feb. 12.
Oklahoma City, Okla., Feb. 13.
Brookhaven, Miss., Feb. 15.
Chicago, Ill., Feb. 17.
Springfield, Ill., Feb. 19.
Terre-Haute, Ind., Feb. 20.
Thomas, Edna: Winnipeg, Can., Feb. 15.
Mankato, Minn., Feb. 18.
LaCrosse, Wis., Feb. 19.

Final Spalding Recital

Albert Spalding will give his last recital of the season at Carnegie Hall, Sunday afternoon, March 2. He is appearing as soloist with the Philharmonic, February 21 and 22.

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A descriptive effective piece . . . and it was much liked.

NEW YORK TRIBUNE:

It was a strongly marked dance . . . and a repetition was in order.

NEW YORK EVENING MAIL:

An audience keyed to enthusiasm insisted on the composer's repeating it.

DETROIT EVENING TIMES:

Ineffable, beautiful, impressionistic picture.

BOSTON EVENING TRANSCRIPT:

The piece found distinct favor . . . already it may seem audiences might discern in modern music something more than queerness.

WASHINGTON EVENING STAR:

Was so interesting that Leginska was forced to repeat it.

NEW YORK TIMES:

Two thousand heard Ethel Leginska play her own "Dance of a Puppet." Achieved on this occasion the solemnity of a first performance in New York.

Ethel Leginska's "Cradle Song," published last year, is fast becoming a great favorite in the studios. Both of these compositions are of moderate difficulty only.

Published by

THE JOHN CHURCH COMPANY

CINCINNATI NEW YORK LONDON

"THE HOUSE DEVOTED TO THE PROGRESS OF AMERICAN MUSIC"

SPARTANBURG ANNOUNCES ANNUAL CHOIR AND CHORAL COMPETITION

Spartanburg, S. C., January 30—Converse College and the Festival Association, through its directors, announce the annual Southern choir and choral competition to be given under the management of the Spartanburg Music Festival Association, in Converse College Auditorium on April 12. Entries close March 15. Copies of the course and entry forms may be obtained from the director, Frederick W. Wodell, Converse College. All competitions are open to amateurs residing in the South Atlantic States.

It is hoped that many villages, towns and cities will enter and come to the competition on April 12 ready, if not to win a prize, at least to take delight in singing with others. No school or choir, however small, should feel there is nothing in the syllabus to which they can aspire.

The list of prizes for the various classes shows awards

worth while, running from a silver cup and \$10 to a silver cup and \$50.

A booklet, giving full instructions, has been issued. This booklet contains an entry blank which can be filled out and detached. Last year a solo singing contest for school girls and boys was held under the auspices of the Spartanburg Music Festival Association at Converse College auditorium. A boy from Asheville and a girl from Spartanburg carried off the prizes.

The entrance fees for the classes, which run from E through H, range from \$1 to \$3. For classes A, B, C, D, J, K, and L there will be no entrance fee. All competitors must sign a guarantee form, declaring that all rules governing their entry have been complied with. All competitors must furnish their own accompanists.

L. S.

Hinshaw Engages Editha Fleischer

Editha Fleischer, coloratura soprano, was born in Leipzig and studied music at the Leipzig Conservatory. After graduation she went to Berlin to study singing and opera at the



EDITHA FLEISCHER,

who will sing Susanna in the Hinshaw production of *The Marriage of Figaro*. (White photo)

Schwarzenka Conservatorium, and at the end of one year was engaged to sing in opera at the Deutsches Opernhaus, Berlin. She made her debut as Constance (the prima donna coloratura role) in Mozart's *Il Seraglio*, in which she made such a pronounced success that she was immediately cast in all of the Mozart and Italian operas given in that opera house, singing during the year Gilda in *Rigoletto*, Violetta in *Traviata*, Mimi in *Bohème*, Philine in *Mignon*, Martha in *Martha*, Mrs. Ford in *Merry Wives of Windsor*, Susanna in *Figaro*, Zerlina in *Don Giovanni*, studying all of her roles personally under the great artist and teacher, Mme. Lilli Lehmann. When it was decided to resume the Mozart Festivals at Salzburg, Miss Fleischer was chosen to sing Susanna in *Figaro* and Zerlina in *Don Giovanni*, both of which she gave with great success under the direction of Dr. Richard Strauss. Her success at the State Opera, Vienna, but, being urged to come to America to sing with the Wagnerian Opera Company, she decided to try her fortunes here and has been the greatest success of all the sopranos brought over with that company during their stay in America for the past two years.

Hearing Miss Fleischer in several different roles in the New York performances last season and this, and greatly liking her as Susanna, Mr. Hinshaw decided to offer her the role in his new *Figaro* company, but only after ascertaining that she speaks English fluently and with scarcely a trace of accent. Miss Fleischer's voice is of great beauty, purity and flexibility, and she is a skillful actress. She is also charming and gracious in manner, and good to look upon. In every American city where she appeared with the Wagnerian Company she won the praise of all musical critics as well as the public. Miss Fleischer made more than twice as many appearances as any other prima donna in the company, having lately been called upon in New York to sing as many as seven times in a single week. Her repertory is large, covering all operas from Wagner to Strauss, but her greatest charm lies in the Mozart roles. She intends to make America her future home.

Seidels at Home

Mrs. Tatiana Seidel and her son, Toscha, were at home to their friends on Sunday afternoon, January 27, from four to six thirty. Among the guests were many prominent musicians including: La Princesse de Braganza, Dona Maria, Princesse de Bourbon, Professor Leopold Auer, Mrs. Kneisel, Miss Kneisel, Mme. N. Stein, Sam Franko, Mr. and Mrs. H. R. Limburg, Mr. and Mrs. Joseph Gatti, Mr. and Mrs. R. Hageman, Mrs. F. Hand, Mr. and Mrs. Michel Piastro, Mr. and Mrs. William Thorne, Cecilia Hansen, Mr. Zacharoff, Mrs. James Levy, Mr. and Mrs. Tertis, Mr. and Mrs. A. Block, Mr. and Mrs. W. Fisher, Mrs. Waldo Warner, M. B. Schwab, Mr. and Mrs. P. Stassewitz, Mr. and Mrs. Viafora, Mr. and Mrs. G. Saenger, Mr. and Mrs. Fanaroff, Dr. and Mrs. Bierhoff, Dr. and Mrs. Goldmark, Dr. Friedberg, Mrs. Schwartz, and many others.

Salvi Popular Artist for Morning Musicales

Local managers will agree that the most difficult audience in the world to stir to enthusiasm is the audience assembled

at a Morning Musicale. Alberto Salvi, the harpist, has never failed to arouse a morning assemblage to high pitches of excitement. He has filled four morning bookings in New York City alone this month: January 8, Waldorf Astoria, Bagby (third appearance); 11, Biltmore, R. E. Johnston (second appearance); 17, Waldorf Astoria, Haarmann Philharmonic; 18, Brooklyn, Mundell Choral, (second appearance).

For the season 1924-25, Mr. Salvi will be under the sole and exclusive management of the Metropolitan Musical Bureau.

OSKENONTON—A UNIQUE FIGURE

One of Our Few Native Artists Singing the White Man's Songs to Sold Out Houses

"We have three feet of snow on the ground and the standing room was filled five deep," wrote Oskenton from New England to his vocal instructor, Joseph Regneas, who for the past three years has coached the redman in compositions by Handel, Mozart, Schubert, Schumann, and modern composers. Thus his programs have the unique feature of including songs of the redman, the classics, and compositions of today.

It is often said that there are many splendid "native artists" in America, but Oskenton, Mohawk Indian, contests this statement, for he claims that the numbers of his race who have reached distinction in the art of music can be counted on the fingers of one hand, and fundamentally the Indian is right. It is most interesting to see how this son of the woods has submitted to the conventions of civilization and has, through dint of constant hard work, learned to sing the "white man's" music with nobility of tone and style.

Oskenton (Running Deer) began his musical training under F. X. Arens, formerly of New York, and later joined the ranks of the Regneas students, where he still is an enthusiastic worker. His singing of his native music has been greatly enhanced by his steady vocal improvement and his fellow tribesmen would wonder, were they to hear their Song to the Great Spirit, their War Song, The Lullaby, The Mosquito Song, and numerous other subjects that the primitive heart found pleasure in expressing in musical sounds and accents. While Oskenton keeps the true Indian "lilt" and flavor, still there is an exquisite mezzo voice in the Lullaby that no merely primitive voice could give, and a depth and brilliancy to his appeals to nature that must far outreach any sounds echoed through the woods in bygone days. His programs, beginning with many of our songs, sung with beauty of tone, style and understanding, end in groups of Indian songs with the suitable accessories of teepee and costumes.

Audiences throughout the United States are waxing enthusiastic over this most interesting and unique entertainment and such demand is there for his services that the White Bureau of Boston has booked him for a second long tour this season, of fifty-five concerts, which dates Oskenton is now filling. It will be remembered that this artist gave three recitals last July in London to "sold out" houses, where the land of John Bull found a claim upon him because his tribe was native to Canada. His success there, however, in no way alienated his affections, for in a letter to his singing master he wrote: "I am homesick. There is no country like New York!" Neither London nor the forest

glade can woo him successfully, for New York has his heart and is now his "country." Excepting for his professional appearances Oskenton only leaves New York in the summer time, when he accompanies his instructor and coach, Joseph Regneas, to the woods of Maine, where with the other students who form the class of this well-known New York vocal instructor, he works daily at his vocal technique and repertory.

D.

Münz to Be Biltmore Musical Soloist

Mieczyslaw Münz, just returned from a western concert tour, will make two additional New York appearances in the near future—as the featured soloist at the Sunday night concert at the Metropolitan Opera House, on February 17, and at the Biltmore Musical Morning on February 22.

Marguerita Melrose in New York Debut

Marguerita Melrose, pianist, will make her New York debut at Aeolian Hall on Tuesday afternoon, February 19. Her program will comprise numbers by Grieg, Gomez, Albeniz, Chopin, Dohnanyi and others.

Errolle Heard in Washington

Ralph Errolle, tenor, sang Hoffmann in the Tales of Hoffmann recently with the Washington Opera Company. The Washington Post says of his performance: "Ralph Errolle not only displayed a sweet and beautiful voice, but also dramatic ability of high order."

Dohnanyi in Double Role

Ernst von Dohnanyi is appearing in Cleveland in the double capacity of soloist and conductor when he appears with the Cleveland Orchestra, first at the conductor's desk and then at the piano.

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Sat., Feb. 16th, at 8:15 P. M.

and

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Sun., Feb. 17th, at 8:15 P. M.

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MARIE MILLER

The harpist was Miss Marie Miller who can do more things at a harp than anyone else in the world except Salzedo.—W. J. Henderson, *New York Herald*, January 14, 1924.

At the concert of modern music given by the International Composer's Guild, Miss Miller had a curious and difficult harp part to play and did it extremely well.—Deems Taylor, *New York World*, January 14, 1924.

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"Best American Harpist"—Alfredo Casella



HOW TO WRITE A GOOD TUNE

By Frank Patterson

AUTHOR OF THE PERFECT MODERNIST AND PRACTICAL INSTRUMENTATION

Third Installment

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II.

HARMONY

No problem has caused more argument, conflict and controversy than the relationship between harmony and melody, and the utility of a knowledge of the laws of harmony in tune writing. Experienced publishers tell us that composers of popular best-sellers are far better off with no knowledge. The less they know the better. Only in this state of complete ignorance can they hope to meet the demands of the public.

That is no doubt true, with qualifications. The facts are two: First, when these ignorant composers get a little learning—just a little, as they mostly do—it simply confuses them. They are neither fully equipped technically, nor in the natural state which tends to complete freedom of expression. They try, after a short course of study, to apply what they have learned, and the result is, naturally, disastrous. Second, a fully equipped composer rarely finds it possible to free his mind from more complex progressions, both melodic and harmonic. His popular folk-music is likely to become a humorous imitation of the amusing antics of the ignorant masses. Instead of hearty sympathy with Darby and Joan he is likely to satirize them—and that, of course, is fatal.

Yet it cannot be denied that the few really learned composers who have turned their attention to the writing of popular music have succeeded in a bigger way than the ignorant tune writers. The names of Strauss, Offenbach, Waldeufel, Sullivan, Herbert, and so on, will be remembered, as some of their music will be remembered, when both the names and the tunes of uncultured song-writers of the same epoch will be completely forgotten.

As to the importance of harmony in tune writing, that is again another question. Personally I hold to the belief that the very foundation of all music is harmony. Arguments to the contrary notwithstanding (and there are many such), I feel that, as our scale as well as our harmony is made from the simple relationships of overtones, so our whole music, whether consciously or unconsciously, is built upon the same system of small vibrational ratios. That much of this harmony has been wrongly applied, and many of the results of key-relationships incorrectly interpreted, does not, to my mind, weaken the force of the fundamental fact.

Therefore I say to the student of tune-making: learn, thoroughly, the basic facts of harmony. They are few, and they will here be simply set down.

As has already been stated, all examples in this book are written in the key of C major, or its relative, A minor—the "white" keys, having no sharps or flats.

Chords

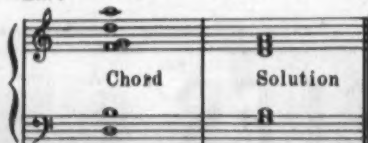
It is customary to list chords according to their names and according to the note of the scale upon which they rest in their *fundamental positions*.

In their fundamental positions, chords are made up entirely of thirds—intervals of three notes—unless one or more of the notes of the chord are repeated in an upper octave, in which case other intervals will usually appear.

In analyzing a chord always reduce it to its constituent notes without repetitions, and then set these notes together so that they form only thirds. The chord will then be in its fundamental position. (Chords are always reckoned from the bottom upward.)

For instance: we wish to analyze the chord D-B-F-G-D-A. First we remove the repeated notes, which leaves D-B-F-G-A. Then we examine the intervals: D-B, a 6th; B-F, a 5th; F-G, a 2d; G-A, a 2d. How can these intervals be inverted so as to produce thirds? Starting with the first note, D, we see that its third will be F. The third above F will be A. Further than that we cannot go upwards, as there is in this group of notes no third above A. We must, therefore, start back, and we see that the third below our starting note, D, is B, and that the third again below B is G. We then have the complete series of thirds: G-B-D-F-A.

Ex. 1



Note that sometimes notes are omitted, in which case the omitted note will be added when the chord is analyzed. In the case of diminished-seventh chords, and some passing chords, the notation is confusing, being often adopted for convenience without regard to key relationship, as will be explained later.

The chords are named as follows: First, in their fundamental positions: C-E-G, triad (because it has three notes); tonic (because it rests on the tonic or the first of the scale); major (because it consists of a major and a minor third); D-F-A, triad, chord on the second of the scale, minor (because it consists of a minor and a major third); E-G-B, triad, chord on the third of the scale, minor (because it consists of a minor and a major third); F-A-C, triad, sub-dominant, chord on the fourth of the scale, major (because it consists of a major and a minor third); G-B-D, triad, dominant, chord on the fifth of the scale, major (because it consists of a major and minor third); A-C-E, triad,

tonic, relative minor (key of A minor, related to C major because, like C major, it has no sharps or flats), chord on the sixth of the scale, minor (because it consists of a minor and a major third); B-D-F, triad, chord on the seventh of the scale, diminished (because it consists of two minor thirds).



Inversions

These chords may be inverted. In their inverted positions they retain their old names with an additional qualification depending upon the extent of the inversion. This new name is always made from the new interval which derives from the new bass and some one note of the chord. Take, for instance, the tonic triad, C-E-G. If we repeat these notes through several octaves, C-E-G-C-E-G, etc., we get the following intervals: C-E, 3d; C-G, 5th; C-C, octave; C-E, 10th; C-G, 12th, etc.; these intervals being always reckoned from the bass note upwards, as chord-intervals invariably are. It is to be particularly noted that, measured from the bass note, C, there is no fourth, and there is no sixth.

But if the third of the chord, E, is placed in the bass, and all measurements made from this new bass, then the chord is said to be inverted, and we find that it includes a new interval, the interval from E to C, a sixth. This new position is, therefore, called a *sixth chord*, or a chord of the *sixth*.

If, now, the chord is again inverted, so that the G will be in the bass, and all measurements made upwards from this G, we find that it again includes a new interval, the fourth from G to C. It also contains a sixth from G to E. This new chord is, therefore, called a *four-six chord*, or a chord of the *fourth* and *sixth* (sometimes *sixth-fourth*).

Remember that this is an additional name. The chord still remains a triad, it still remains major, minor or diminished as the case may be, it still remains the tonic, or the dominant, or the sub-dominant, the relative minor, the chord on the second, third or seventh of the scale.

(In the examples the notation is as follows: large letter for major, small letter for minor; letter indicates fundamental bass; figure under it indicates which note of chord is in bass; figure above it indicates the nature of the chord by naming one (or several) intervals reckoned from the fundamental bass.

9

Thus G means that the chord is a ninth chord on G with its seventh in the bass.

7

In its fundamental position this chord would be G-B-D-F-A.)

The new names refer *only* to the inversions, and these inversions refer *only* to the position of the bass, *not* to the arrangement of the other notes of the chord.

In the case of chords of four or five notes, their original names are derived from certain intervals calculated from the fundamental bass, and these names are *not* changed or qualified when the chords are inverted. Thus, a fourth note may be added to any triad. C-E-G then becomes C-E-G-B, and, the interval between C and B being a *seventh*, this is called a *seventh chord*, and it remains a seventh chord no matter how much it may be inverted, no matter which of its notes may be in the bass, no matter, even, if some of its notes are omitted.

The most frequently used of these seventh chords are: the dominant seventh, G-B-D-F, the seventh on the seventh note of the scale, B-D-F-A, and the seventh on the second of the scale, D-F-A-C.

There is also a chord of five notes, G-B-D-F-A, called the chord of the *ninth* because there is a ninth between G and A. And this, like the seventh chords, never loses its name by inversion. There is only one *ninth* chord in each key, the dominant ninth.

Ex. 3



(To be continued next week.)

FOREIGN NEWS IN BRIEF

KRENEK, SON-IN-LAW OF GUSTAV MAHLER.

Vienna, January 16.—Ernst Krenek, most radical and prolific of young Austrian composers, was married yesterday to Anna Mahler, daughter of Gustav Mahler, the wedding practically coinciding with that of Richard Strauss' son. Krenek will now permanently settle in Zurich for a period of several years, and Werner Reinhart, the Swiss Maccenas, has donated a large sum to enable Krenek to devote his time to his compositions undisturbed by financial worries. P. B.

STRAUSS WEDDING—AND INTERMEZZO.

Vienna, January 15.—The marriage of Richard Strauss' son, Franz, to Alice Grab, which took place today, was preceded last night by a big reception in a local hotel when 150 persons, chiefly bankers and politicians, were present. The festivity was probably also a celebration of Strauss' latest successful business transaction; he has received the sum of \$50,000 for the Vienna rights to his new opera, *Intermezzo*, from a syndicate of Vienna bankers and business men, headed by the fiancé of a certain prima donna prominently employed at the Staatsoper. P. B.

VERA SCHWARZ CANCELS HER VIENNA SEASON.

Vienna, January 11.—Vera Schwarz, star guest of the Vienna Staatsoper, has brought her present Vienna season to an abrupt end. The management of the Staatsoper denies that there has been any particular reason for the cancellation of the soprano's further appearances, but the papers claim that there have been some difficulties. Der Tag tells of an exciting quarrel behind the scenes on the occasion of Miss Schwarz' recent appearance in *Rosenkavalier*, when both Vera Schwarz and Lucy Weidt (formerly of the Metropolitan) insisted on the privilege of using the dressing room ordinarily occupied by Mme. Jeritza. P. B.

KORNGOLD'S NEW OPERA.

Vienna, January 13.—The Wiener Allgemeine Zeitung, which is generally well informed on all things pertaining to Erich Korngold, states that young Korngold is now at work upon a new opera in several acts, based upon a drama by Hans Kallenecker, gifted Austrian dramatist who died five years ago at an early age. Dr. Hans Müller, who wrote the book of *Violanta* and who collaborated with Father Julius Korngold in the libretto of *Die tote Stadt* (supposedly the work of one Paul Schott), is remaking the drama into an operatic book. P. B.

RUMSCHISKY REPLACES FRANZ SCHALK.

Vienna, January 12.—The fine success which Dr. Rumschisky, from London, achieved as conductor of the Tschakowsky Festival held at Vienna, resulted in a most flattering compliment to him from Franz Schalk, director of the Vienna Staatsoper. When Schalk suddenly fell ill, Dr.

Rumschisky was the artist chosen by him to replace him as conductor of one of the Schalk subscription concerts at the Grosser Musikvereinsaal. The choice of a foreign conductor to appear in place of one of Vienna's most prominent orchestral leaders was the strongest possible endorsement of Dr. Rumschisky's qualities as exhibited in his previous Vienna appearances. Although he stepped in on short notice, his reading of the taxing program drew enthusiastic applause from a crowded house and high praise from the Vienna press, which is all the more important in view of the fact that the evening was Vienna's first opportunity to judge Dr. Rumschisky in a classic work, Beethoven's Fifth, which received an authoritative and impressive reading at his hands. P. B.

INTERNATIONAL SOCIETY JURY DATES.

London, January 19.—The jury meetings of the International Society for Contemporary Music will be held in Zurich on February 26, 27, 28. Q.

BRUNO WALTER SAILS FOR AMERICA.

Berlin, January 19.—Bruno Walter, who has just returned from a visit to Russia, where he conducted by invitation of the Soviet Government, will sail for America on the S. S. Nieuw Amsterdam, from Rotterdam about January 30. A. Q.

Laurie Merrill to Sing in Florida and Cuba

Laurie Merrill sang at the lecture given by William J. Brady, Aldermanic Chamber, City Hall, last week, offering two groups of songs, Spanish and French, each in costume of the land, and found so much appreciation from the numerous listeners that she had to sing encores. Her charm of appearance, beautiful costumes, and expressive soprano voice captivated all, which is nothing unusual in her case.

The Board of Education lectures and recitals will soon benefit by her appearances, she having been engaged to give several of them, with her own educational comments, in various centers.

February 2 she left for a tour to Florida and Cuba. She will sing at the home of the president of the Cuban Senate, at the Women's Club of Miami, also in Jacksonville, twice in St. Petersburg, etc. A recent appearance at the palatial residence of Mrs. John Morrison in Middletown, N. Y., brought her many honors. In her Eastern appearances she has been assisted by Alexandre de Brulle, violinist, and Hélène Whitaker, pianist and accompanist.

Fiqué Choral Concert

On Thursday evening, January 31, the Fiqué Choral, assisted by Charles Hargreaves, tenor, and Annette Ewart, reader, gave a concert and ball at the Hotel Bossert, Brooklyn, N. Y.

Carl Fiqué, director of the Fiqué Choral, arranged an interesting program containing the following choral works: *Bella Napoli*, Boscowitz; *Longing Dear*, for You, Densmore; *The Kerry Dance*, Molloy; *The Dying Swan*, Abt; *The Dragonflies*, Bargiel; *Serenade*, Schubert; *Last Night*, Kjerulf; *They Talk of Marietta*, words and music by Carl Fiqué (by request), and *The Kiss Waltz*, by Ardit.

Aside from the choral singing, Mr. Fiqué was heard in

NEW YORK CONCERT ANNOUNCEMENTS

Thursday, February 7

Philharmonic Society of New York, evening.....Carnegie Hall
Marcel Grandjany, harp recital, afternoon.....Aeolian Hall
Samuel Dushkin, violin recital, evening.....Aeolian Hall

Friday, February 8

Philharmonic Society of New York, afternoon.....Carnegie Hall
Margaret Matzenauer and Mitja Nikiš, evening.....Aeolian Hall
Ashley Pettis, piano recital, evening.....Aeolian Hall
Friday Morning Musicals.....Biltmore

Saturday, February 9

Toscha Seidel, violin recital, afternoon.....Carnegie Hall
Orchestra Concert for Children, morning.....Aeolian Hall
London String Quartet, afternoon.....Aeolian Hall
Maximilian Rose, violin recital, evening.....Aeolian Hall

Sunday, February 10

Philharmonic Society of New York, afternoon.....Carnegie Hall
Symphony Society of New York, afternoon.....Aeolian Hall
John Corigliano, violin recital, evening.....Aeolian Hall
Society of the Friends of Music, afternoon.....Town Hall
Italian-American Concert, evening.....Town Hall
League of Composers, afternoon.....Anderson Galleries

Monday, February 11

Joseph Lhevinne, piano recital, evening.....Carnegie Hall
Philharmonic Children's Concert, afternoon.....Aeolian Hall
Beethoven Association, evening.....Aeolian Hall

Tuesday, February 12

Reinold Werrenrath, song recital, afternoon.....Carnegie Hall
Frieda Hempel, Jenny Lind Concert, evening.....Carnegie Hall
Paul Whiteman's Orchestra, afternoon.....Aeolian Hall
Ulysses Lappas, song recital, evening.....Aeolian Hall
Ruth Ecton, song recital, afternoon.....Town Hall
Mme. Sokolsky-Fried, piano recital, evening.....Town Hall

Wednesday, February 13

State Symphony Orchestra, evening.....Carnegie Hall
Marguerite Volavy, piano recital, evening.....Aeolian Hall
Robert Naylor, song recital, evening.....Town Hall

the following piano solos: On the Mountains, Grieg; Avowal, Schumann; and *Rhapsodie Hongroise*, No. 12, Liszt. Charles Hargreaves sang *O Paradiso*, from *L'Africaine*, Meyerbeer, as well as a group containing *Inter Noa*, MacFadyen; *Noon and Night*, Hawley; and *Life*, Curran. Annette Ewart presented a playlet in which she filled three characters—the Marquis, the Marchioness and the Gaoler.

Following the concert a reception was held in the foyer of the hotel, after which dancing was indulged in until the wee small hours of the morning.

Flonzaley Quartet's Itinerary

The southern tour of the Flonzaley Quartet, which opened in Washington, D. C., January 21, and will close there February 11, includes appearances in Charleston and Huntington, W. Va.; Columbus, Ga.; five points in Florida, namely, Lakeland, St. Petersburg, Miami, Orlando and Jacksonville; and Atlanta, Ga. From Washington, the quartet will go to Boston, Portland, Auburn, Albany, Cooperstown, Roselle, and arrive in New York, February 22, for an appearance with the People's Symphony.

LIONEL TERTIS

In Mozart's double concerto for violin and viola
At Carnegie Hall, New York, January 29th, 1924, with

FRITZ KREISLER

3,000 Warmly Greet

Kreisler and Tertis

In Mozart's E flat "symphonie concertante," or double concerto for violin and viola, these two perhaps supreme artists of the respective instruments, with Kreisler's American pianist, Carl Lamson, as their "orchestra," gave one of the rare musical performances of this or any season.

Mozart's music, molten and liquid gold, entranced a modern audience, as it may have inspired humbler practitioners of old-time intimate gatherings of musicians. Its dual voices arose, now alternating with individual expressiveness in octave dialogue, or again unitedly soaring in thirds, sixths, ninths, indeed in four-part double stopping and arpeggiated eight-part harmonies. Thrice the pair, without piano, took what were equivalents for solo cadenzas: in the first movement, a passage by the Viennese Helmesberger, and in the last, another written in by Kreisler, while for the beautiful intervening andante, like an antiphonal ritual, the cadenza—save for more double-stopping—was Mozart's own.—N. Y. Times.

They played the Mozart work like musical Siamese twins, with perfect unanimity of intention—and what is more, accomplishment—and with total blending such as providence alone could have contrived.—N. Y. World.

The "together" of these players was simply marvelous, and how admirably they conversed in their soprano and contralto voices. It was like hearing Calve and Schumann-Heink in their best days singing duos.

The climax of each of the three movements was the cadenza. In these unaccompanied episodes the two players rose to thrilling heights of tonal splendor and harmonic richness. It seemed as if four men were playing instead of two; nay, here and there a sextet was suggested.—N. Y. Evening Post.

It was gloriously blent in their playing, an epithalamium over the rapturous union of two of the finest tones known to the old Helmesberger, conservatory chieftain in Mozart's day; the second was by Mozart himself, but put to the latterday usages of double-stopping; the third was Kreisler's own, and consecrated to the delicacy of the whole. Later on, so the rumor goes, Mr. Kreisler may return the compliment and assist Mr. Tertis in playing the same work abroad. It will be London's good fortune, then, if, facing each other in the same good way, they propound the same sparkling debate and rebuttal with such artistic amicability.—N. Y. Sun and Globe.

The Tertis tone, taste, and temperament blended admirably with the Kreisler qualities. It was a magnificent delivery of this pair of artists.—N. Y. American.

Kreisler Joined by
Tertis on Viola in
Mozart Concertante

It gives both soloists an equal chance to display their resources of tone and technique in sustained lyric passages and bursts of fireworks, and brings out the contrast between the two instruments to a much greater degree than in ensemble numbers. In the hands of Messrs. Kreisler and Tertis it was naturally well played, the solo parts blending together or dovetailing into each other with impeccable smoothness, while the long and intricate cadenza gave the impression that Messrs. Kreisler and Tertis had long been playing together.—N. Y. Tribune.

It is delightfully Mozartian. The rollicking rhythms of the first Allegretto were presented with entrancing grace and refinement. A double cadenza was most effective. The two masters of the bow were called to the stage a half dozen times after the Concertante was finished, so fine an impression did it make.—N. Y. Telegram.

The combination resulted in a performance that stands as one of the high lights of the season.—N. Y. Evening World.

Lionel Tertis is under the management of

METROPOLITAN MUSICAL BUREAU

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Vreeland Sings with Detroit Symphony

Jeannette Vreeland appeared as soloist with the Detroit Symphony Orchestra on January 27, and the following day she was headlined by the critics in their reports of the concert. The Detroit Free Press stated "Soprano in Triumph at Popular Concert," while the Evening Times carried this headline: "Jeannette Vreeland Adds Fine Soprano to Sunday Pop." Accompanying are excerpts from three dailies:

Jeannette Vreeland has much to which she can look forward. She is a truly lyric soprano. The tones of her lower voice are warm, vibrant, hypnotic as the chest-tones of Homer, yet soft and ductile. Her upper register is agreeable but lacks that roundness. It is thrilling, and her high notes in *Depuis le Jour* expressed the intensity of longing, the quiet ecstasy of happiness the great Frenchman wrote into the opera of Paris. One expected from Miss Vreeland homeric singing. Her appearance and stage presence suggests that of Cyrena Van Gordon, but her voice is as sweetly lyric as has been heard in Detroit in a long time, and the orchestra is to be congratulated upon its choice of so talented and intelligent a singer for its popular concert. —Detroit Free Press.

One of the most satisfactory of all the Detroit Orchestra's Sunday soloists this year—and they have included a wide variety of fine musicians and some others—was Jeannette Vreeland, soprano. Gracious of manner, Miss Vreeland also seemed to add to a well handled voice an intelligent sense of interpretation, which never does any harm even if a singer is able to balance for a long time on the most altitudinous notes. Miss Vreeland must come soon again to Detroit. —Detroit Evening Times.

There was a very acceptable soloist, Jeannette Vreeland, who disclosed an agreeable soprano in two well-chosen numbers, the *Pleurez*

mes Yeux from Massenet's *Le Cid*, and the charming *Depuis le Jour* from *Louise*, by Charpentier. Miss Vreeland was hard to classify in the Massenet number for she seemed to have a robust middle voice and an upper register that was purely lyric. In *Depuis le Jour*,



JEANNETTE VREELAND

however, she became entirely lyric—which is evidently her proper field—and sang that lovely song with melting sweetness. —Detroit News.

Addison Sings with Erie Apollo Club

The Apollo Club of Erie, Pa., gave its first concert in several years on the evening of January 8. This excellent body of male singers abandoned their activities during the



Mishkin photo

MABELLE ADDISON

war, and it is indeed fortunate that in resuming work this year they have been able to reorganize with practically the same personnel. Morris Gabriel Williams continues as con-

ductor, having officiated in that capacity during the club's former activities, and it is in a large measure due to his efforts that the club has earned for itself such a splendid reputation. There are sixty-four singers in the organization and there is a fine tonal balance between the parts. The incidental solos in the choral numbers were sung by John Connor, Therese Mozdy and W. G. Horn.

Mr. Williams was fortunate in securing Mabelle Addison as soloist, for she is a gifted young artist with a contralto voice of fine texture and sympathetic quality. Her singing is marked by sincerity; her voice is of wide range and her diction also is excellent. She was so well received that numerous encores were demanded. Among her programmed numbers were *Paysage*, Hahn; *Clavelitos*, Valverde; *Over the Steppe*, Gretchaninoff; *The Answer*, Terry; *O Bocca Dolorosa* and *La Girometta*, Sibella; *Evening Love Song*, Chipman; *En Cuba*, La Forge, and the *Air de*



MORRIS GABRIEL WILLIAMS

Salome from Massenet's *Herodiade*. Such an excellent impression was created that Miss Addison has been asked to return to Erie and sing there again. In mentioning this fact, it is recalled that within the last two years she has been reengaged for appearances in every city in which she has sung with the exception of two.

Isabel Paterson was the accompanist for the entire program and acquitted herself creditably.

The Erie Lodge of Elks is to be congratulated upon having added to their unusually attractive home building an auditorium well equipped for concerts. The acoustics are excellent.

Verdi Club Costume Recital

Tomorrow, February 8, at two o'clock, Waldorf-Astoria Hotel, a recital in costume will be given by Louise DeLara and Paul Ananian, both of the Metropolitan Opera Company, assisted by Grace Marcella Liddane, soprano; Rudolf Larsen, violinist; Josephine Beach, dramatic reader; Bruce Adams, original sketches; Alberta Gallatin, actress.

The Silver Skylarks' Ball, an annual event of much brilliancy, will occur on the evening of March 19, at the Waldorf-Astoria Hotel.

New Foreign Publications Heard

N. Simrock, the well known Berlin publisher, has lately issued a string quartet by Richard Wetz, which had a very successful first performance on January 7 in Berlin, and an equally successful one at Leipzig on January 17; also a quartet by Franz von Hoesslin as well as a trio by Henri Marteau. The new string quartet, op. 1, by Paul Kletzki, was scheduled for a first performance at Cassel on January 10, and at Brunswick on January 11.

Arden for Paterson

Cecil Arden, of the Metropolitan Opera Company, will give a recital in Paterson, N. J., on February 14, together with Iris Brussels, pianist.

Lewis Richards Honored

Lewis Richards, the harpsichordist, was the guest of honor at the Dutch Treat Club luncheon at the Hotel Martinique on January 29.

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LIMA, OHIO, HONORS THE MEMORY OF MacDOWELL

Well Known Artists Heard in Interesting Program

Lima, Ohio, January 21.—Olga Samaroff and Albert Spaulding, with his accompanist, Andre Benoist, on January 17 attracted a large audience to Memorial Hall. The program included two groups from each and both artists were exceedingly well received.

ANNIVERSARY CELEBRATION OF EDWARD MACDOWELL

It was an unconventional and interesting anniversary program presented at Memorial Hall on January 10 in memory of Edward MacDowell. Mrs. John W. Roby and Susan Humston MacDonald were responsible for this affair of the Women's Music Club. Mrs. Roby, chairman of the music division of the Ohio Federation of Women's Clubs, has, in her association with Mrs. MacDowell, the Stillman-Kellys, and the Oberndorfers, accumulated much data not found in published sketches. Mrs. MacDonald infused into her pianistic transcriptions, with the assistance of several local artists, much that was original and novel.

The first movement of the Indian Suite was played by Mrs. MacDonald and Mrs. J. E. Dexter. Well rendered were the Cradle Song and Dance of the Gnomes by a quartet made up of Dorothea Davison, Kathryn Yre Carnes, Claudia Stewart Black and Mrs. R. D. Kahle. Geraldine Evans, pianist, played a polonaise with excellent effect. Irene Harruff Klinger, soprano, sang *Deserted*, and *The Bluebell*. Pauline Wemmer Gooding, Mrs. Clement S. Baxter, and Mrs. R. O. Woods sang *To a Wild Rose*, and *Thy Beaming Eyes*. The *Orchestral Club*, composed of Mrs. Gale C. Dunifon and Aileen Scott, violins; Charles Bishop, viola; Bernardine Taubken Dimond, cello; George Metheany, flute; and Mrs. MacDonald, piano, played *To a Wild Rose*, *Will o' the Wisp*, *At an old Trysting Place*, and *From an Indian Lodge*.

PAGE JIMMY VALENTINE.

Lima, Ohio, is claiming a special distinction in the line of modern appreciation of music. Early in the new year a home on South Union Street was entered by a burglar and two valuable guitars stolen. Nothing else was disturbed. The following week the store of A. P. Zender on North Main Street was burglarized and sheet music and books on music (works on guitar manipulation predominating) taken. The police officials are puzzled, feeling that the situation permits of a certain laxity since the thief has shown such excellent taste in quality of instrument and literature, and has disturbed nothing else.

"On the whole," declares the chief, "we have few such discriminating artists among the light-fingered gentry."

NOTES.

A return engagement of the Sistine Choir, on January 16, at Faurot Opera House, delighted another representative audience.

Members of the Etude Club ushered in the study year on January 6 with a program strictly American. The subject, *Music of the American Indian*, presented an instructive hour with Cadman, Farwell, Lécuyer and MacDowell; and a program of their works followed in which Susan Humston MacDonald, Mrs. J. E. Dexter, Geraldine Evans, and Irene Harruff Klinger were the interpreters. Mrs. J. Robb Meily was leader for the day, and Annette Roby the hostess.

One of the recent offerings of Messrs. Clark and Harman, of the Faurot, was the grand opera aggregation of *Fortune Gallo* in the Puccini opera, *La Bohème*. Because of the Faurot's limited capacity, it was put on in Memorial Hall.

H. E. H.

William Gustafson Efficient and Versatile

William Gustafson has proved his efficiency and versatility on several occasions recently when he was called upon at short notice to replace another artist who was ill and unable to appear. On one occasion Mr. Gustafson had to sing the role not only on a few hours' notice but also had to sing it with German text after having used the English translation in all earlier representations.

These appearances were of Parsifal, January 1, when Mr. Gustafson gave a very splendid and impressive interpretation of Gurnemanz; and Tannhäuser on December 8, when he took Paul Bender's place in the difficult role of the Landgraf Hermann. Other recent performances were Titirel in Parsifal, November 29, a small but important role, which Mr. Gustafson does with exquisite vocal beauty, and Hunding in *Die Walküre*, December 29.

Mr. Gustafson was heard in a new role this past week in the revival of Siegfried, that of Fafner. This young America is developing into a dependable artist of the best, possessing as he does one of the most beautiful voices on the stage today, genuine histrionic ability, and a memory that never fails him.

Proschowsky Studio Activities

At the studios of Frantz Proschowsky, 74 Riverside drive, New York, the bimonthly lectures are being continued with good attendance and keen interest. On January 4 the subject was *Breathing*, and the pupils participating vocally were Mrs. Kiss, Virginia Rea, Camille Robinette and Marie Masur. The lecture on January 18 was on *Diction*, and the singers were the Misses Thelma Weer, M. Saylor, Bellin, Banko; James Haupt and Dr. Kerble. The audition before a theatrical manager desirous of securing specially capable embryonic talent was most successful, due to the excellent singing of Virginia Rea, Camille Robinette, Marie Masur, Mary Burns and Mrs. Bessye Rosenthal. The quality of selections was high, including arias from operas and songs of an artistic character.

Nikisch's Final New York Concert

Mitja Nikisch will make his last appearance in New York this season when he will play in joint recital with Margaret Matzenauer in Carnegie Hall on February 8 for the benefit of the Music School Settlements. This will make ten appearances for him in the one city within a space of three and a half months. He will sail for England towards the end of February.

Werrenrath in Second Recital

Reinold Werrenrath will sing at Carnegie Hall the afternoon of Lincoln's Birthday, this being his second song re-

cital of the season. He will give a group of Old English songs which will include *Some Rival Has Stolen My True Love Away*, a traditional Surrey air arranged by Lucy Broadwood, and two by Henry Purcell. Mr. Werrenrath's program also includes a group of German songs by Paul Graener, three Kipling songs, and *Wahn! Wahn!* from *Die Meistersinger*. Herbert Carrick will be his accompanist.

Flora Adler to Make New York Debut

The harp has always been known as a particularly alluring instrument; it has been granted a charm and beauty that few other musical instruments possess, and while interpretations suited to its peculiar possibilities are limited, yet the exquisite beauty of a selection intelligently and sympathetically rendered upon the harp is as keen in its intensity as it is rare in occurrence.

Unfortunately, skilled interpreters of this instrument are few. Among names today who have chosen the harp to express their musical talents is that of Flora Adler, a young American girl, who, musically gifted since birth, decided when first hearing a harp played—at the age of five—that it was by this means she would convey her musical gifts to the world. All during the years devoted to her education, which took place in a secluded French convent, the young girl devoted herself to the study of this instrument, and, upon leaving the convent, enrolled herself with one of the greatest teachers of the harp, Henriette Renié, of Paris, who is also far famed as a composer and as a musician of international reputation. Under such competent instruction, the musical education of the young artist progressed with amazing rapidity, until, while still young in years, she was pronounced by her teacher to be a genuine musician, and capable of holding her own anywhere where music is known and loved.

Shortly after this, Miss Adler returned to the United States, and settled in a New York studio, determined that it was here her career should be formed. With an ability such as is given to few, a repertory that includes both familiar and unhackneyed compositions, and an appreciation of music not only intuitive but also cultivated by long study, Miss Adler should receive a hearty welcome from Americans, who are no longer slow to appreciate genuine artistry and who have here, in their young countrywoman, an artist of beauty and charm. Miss Adler will make her New York debut at Aeolian Hall on Friday afternoon, February 15.

Adah Campbell Hussey Busy

Adah Campbell Hussey is one of the well-known contraltos in America and Europe. She has sung with all the leading oratorio societies and as soloist with the principal orchestras throughout the country.

Under those circumstances her success as a teacher of voice is not surprising. Her wide experience on the concert stage has especially equipped her for the guidance of students in preparation for their professional career.

Among some of the most promising pupils who have worked with her are Martha Watson, lyric soprano; Augustus Strangfeld, mezzo; Katherine Myers, of San Francisco; Mildred Rannels, of Chicago; Eleanor Gage, of Paris; Viola Spencer, and Marie Vivian.

Harriet Bacon MacDonald's Dunning Normal Classes

Harriet Bacon MacDonald, normal teacher of the Dunning System of Improved Music Study for Beginners, has announced summer classes in Dallas (Tex.), in June, and in Cleveland (O.), in July. She will take no vacation until August, which month she will spend in New York with Mrs. Dunning. In September Mrs. MacDonald will be in Kansas City at the Dunning School of Music, of which Maudellen Littlefield is the head, giving private lessons on the Principles of the Leschetizky Technic.

Lynnwood Farnam Organ Recital Dates

Continuing his recitals, Lynnwood Farnam plans the following as his schedule, with special features, at the Church of the Holy Communion, Sixth Avenue and Twentieth Street: February 11—*Hallelujah, God Be Praised* (Reger), assisted by the choir of the Church of the Holy Communion; 18—*Bach* program; 25—*Bach* program. A series of special musical services will be held on the last Sunday evening of each month at eight o'clock.

Anna Case Returning From Honolulu

After several concert appearances in Honolulu, Anna Case is scheduled to return to America the beginning of this month. On her way back to the East she will sing a number of concerts in Arizona, Colorado, Oklahoma and Kansas. This artist is also booked for spring engagements.

Arvida Valdane Under Friedberg Management

Arvida Valdane, lyric soprano, will be under the exclusive management of Annie Friedberg next season. Miss Valdane holds a splendid church position and has done extensive oratorio work.

HOW THEY LOOKED THEN—



IGNAZ FRIEDMAN.

"It was 1905 when the Polish pianist, then one of the young disciples of the famous Theodor Leschetizky, left the classic shades of Vienna to become a famous concert player. A glimpse at the photograph will show why he was known as the 'Adonis of the Keyboard.'"

Gabrilowitsch in Second New York Recital

In Aeolian Hall, February 16, Ossip Gabrilowitsch will play the following program at his second New York recital this season: Mozart's rondo in A minor; a Beethoven sonata; Brahms' Variations and Fugue on a theme by Handel and a Chopin group. Mr. Gabrilowitsch was soloist with the State Symphony, February 3, playing the Schumann piano concerto.

Silberta Songs Sung in Newark

Beth Tregaskis sang several songs of Rhea Silberta's—*The Message*, *Consolation*, *Heritage*, *Yohzeit* and *Samson Said*—with great success in Newark, N. J., on January 21.

"éno doog ádna ossáb a si
yèsnik nòsk-caj"

—SWEN KRAWEN—

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NEW YORK CONCERTS

JANUARY 27

New York Symphony

Blair Fairchild, American composer now residing in Paris, held the chief interest for Sunday afternoon listeners at Aeolian Hall, when his symphonic piece, *Shah Feroudin*, was performed under the baton of Walter Damrosch. It is facile, gently suggestive, and sufficiently colorful writing, with leanings in style toward various older and newer composers. The orchestration is well done and the general effect of the work is an amiable and ingratiating one.

Glazounov's fifth symphony had plenty of life and brilliancy in the Damrosch reading, and the same qualities distinguished Tchaikowsky's *Marche Slave*.

Pablo Casals was the soloist of the afternoon and gave a finely finished and highly musicianly performance of the Boccherini concerto.

JANUARY 28

Gitta Gradova

Appearing for her second New York recital at Town Hall, on Monday afternoon, Gitta Gradova again held a large audience at a high mark of enthusiasm and gained new admirers, also strengthening the conviction among those who heard her in her November recital that here was an unusual young pianist who was well worth watching. Her program itself showed individuality, beginning with the big prelude, chorale and fugue of Cesar Franck's, which she rendered with sonority and power and excellent technical and musical grasp. A group of five Scriabin numbers

followed and the concluding group contained Blanchet, Goossens, Ravel and Chopin.

Miss Gradova is a pupil of a Scriabin pupil and it was evident, as it was in her first recital, that she had acquired a keen understanding of and a peculiar sympathy for that composer's works. The list included this time the C sharp minor mazurka, op. 25; Poem in F sharp major, op. 32; waltz in A flat major, op. 38; Desir, op. 57, No. 1, and the sonata in D sharp minor, op. 53, No. 5. To begin with, Miss Gradova has an unusually fine technical equipment—facility and independence of fingering, suppleness of wrist, and general flexibility and strength. To the interpretation of Scriabin she brought virility, subtle coloring and fine musical sensibility. She is an artist of individual expression, poetic imagination and natural musical instinct. Her elasticity of rhythm was marked in the waltz and the Poem was delicately colored. There was vigor in the sonata, brilliancy, and ingratiating tone and effective and skillful employment of nuances.

Goossens' March of the Wooden Soldiers again showed strong rhythmic sense and had to be repeated. His *Punch and Judy Show* was also hugely enjoyed, and The Pavane by Ravel was played with refined sentiment. If this young artist continues on the same line, she will undoubtedly be a real personality in the musical world. Applause was plentiful throughout the afternoon.

The Times said: "Her technic is strong and supple, full of grace and allows free rein to an analytical mind and a poetic personality. Her sense of rhythm is marked, and she has the gift of expressing her composer musically, as in the interesting Scriabin impressions." The American critic called her "a pianist of unusual talents and attainments," and in addition said "she revealed, as before, a highly sensitive and lovely touch and tone quality, uncommonly agile fingers and wrists, and a deeply musical manner of conceiving and interpreting her music... Miss Gradova has asserted her right unequivocally to be ranked with the best of the season's pianistic newcomers." The World commented: "Miss Gradova has talent and person-

ality enough to raise her well above the rank and file. She has an exceptionally powerful and sensitively colored tone, a fine sense of rhythm, and a mind of her own in regard to interpretations."

Philharmonic Children's Concert

The first children's concert under the auspices of the Philharmonic and American Orchestral societies, conducted by Ernest Schelling, was given on Monday afternoon, in Aeolian Hall, before an audience (mainly consisting of children) which completely filled the auditorium.

Mr. Schelling addressed the audience, stating his experience when a little boy in Paris at hearing for the first time a symphony orchestra, and of his determination at that time to give to little children an opportunity to hear and study this form of music when he grew older and finds himself in a position to do so. This position now being reached, he set out to fulfill his long cherished desire to amuse and educate the children. Furthermore, Mr. Schelling preceded each musical number with a short explanation of its contents and meaning, and, to make it still more easy of comprehension, he employed stereoscopic views of the various composers, etc. The children showed evident pleasure in Mr. Schelling's remarks and also in the music heard.

The program contained *Marche Militaire* (orchestrated by Glazounoff), Chopin; Air on the G string, Bach (in which Scipione Gudi played the violin solo part, which was partly accompanied on the piano by Mr. Schelling, as well as conducted by him); Bizet's Little Suite, Pizzicati for strings, from Ballet suite Sylvia, Delibes; The Swan, Saint-Saëns (violin solo played by Cornelius Van Vliet, accompanied by Mr. Schelling); Grandmother's Dream, Buldrini, double bass solo, played by the composer; Columbia, the Gem of the Ocean, for orchestra, with children's chorus; and overture to William Tell, Rossini.

At the close of the concert, The Star Spangled Banner was presented in which the audience joined.

JANUARY 29

Olcott Vail

On Tuesday evening at Rumford Hall, Olcott Vail, a young violinist, gave a delightful program. He began with the sonata in E major by Handel, which Mr. Vail delivered with true musicianship and a fine tone. This was followed by the Bruch concerto in G minor and other selections by Paganini, Matheson, Juon, Zdenko Fibich and Sarasate, in which the artist revealed good technic and a fine interpretation of the various composers. A good sized audience sincerely appreciated Mr. Vail's performance, and from the beginning to the end it was a thoroughly enjoyable program.

Elly Ney and Marya Freund

A joint recital was given on January 29 at Aeolian Hall by Elly Ney and Marya Freund. Elly Ney acted as accompanist and played a solo—a Beethoven sonata—as well, and several encores. Both artists were heartily received.

Philharmonic Orchestra: Mengelberg Returns

From the time he left New York in May of last year until sometime in December, Willem Mengelberg did not have a baton in his hand, on account of an ailment which disabled his right shoulder; but when the stocky little red-headed Dutch leader walked out on the stage at the Metropolitan Opera House on Tuesday evening, January 29, picked up the stick and began his annual stewardship of the Philharmonic Orchestra with Cherubini's *Anacreon* overture, it was evident that he did not have to favor that shoulder any longer. Following a brilliant performance of this bright, effective number came three Mengelberg warhorses, the Fifth Symphony, Strauss' *Don Juan* and the overture to *Tannhäuser*, which is enjoying an unprecedented popularity with conductors this winter.

Without doubt Mr. Mengelberg gets more out of the Philharmonic orchestra than anybody else who has presided over it in recent years. There is, as ever, a considerable element of the melodramatic in his reading of well known scores. He frequently piles Pelia on Ossia, but with it all stirs us very much inside, in a way we like to be stirred. Mr. Mengelberg had not arrived here in time for enough rehearsals to put that final polish of preciseness which is so marked a quality of any orchestra that plays under him. There was a mechanical slip or two and there were the impossible orchestral acoustics of the Metropolitan to contend with, which drown the strings. But there was also an evening of very fine, stirring music-making and a great audience which thoroughly enjoyed it and called upon Mr. Mengelberg and his men repeatedly to acknowledge its applause.

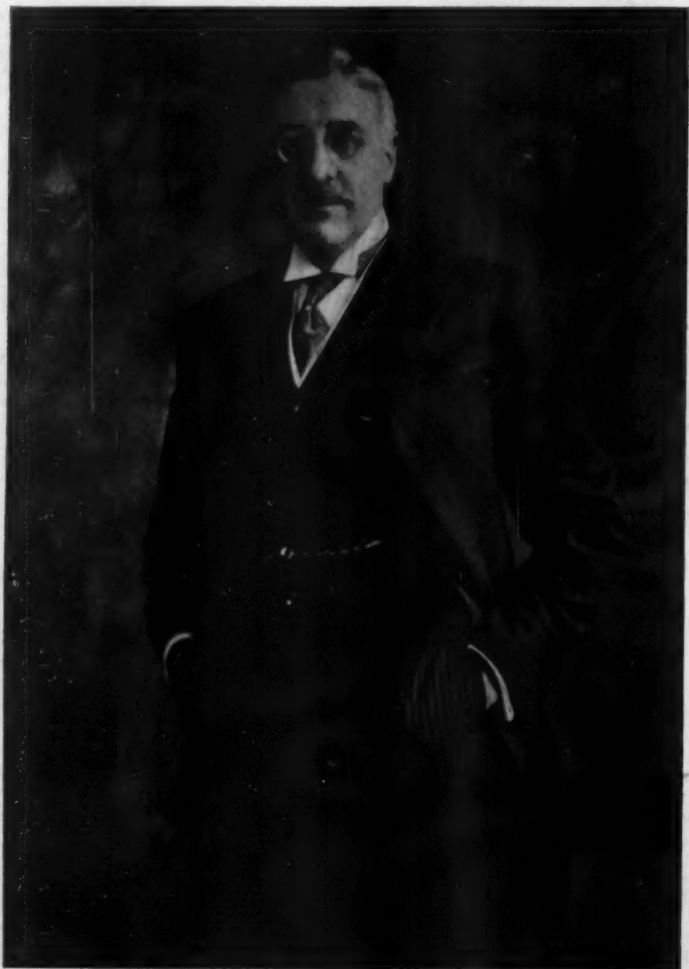
Renata Flandina

Renata Flandina, an exceedingly gifted young singer of eighteen, made a very successful debut at Aeolian Hall on Tuesday evening. Miss Flandina is the possessor of a naturally beautiful voice of wide range and power and of refreshing clarity and freshness. She sings naturally, with apparent ease and smoothness. A slight nervousness interfered with proper breath support in the early numbers, but when she controlled this she had admirable poise and dignity. Her conceptions of the various numbers on her program were intelligent, and generally she gave much to merit the warm applause that greeted her often during the evening. Miss Flandina leaves shortly for Europe where she will prepare for opera. She is a product of the Gennaro Mario Curci studios and her singing reflected much credit upon Mr. Curci.

Following was the program: *Caro Mio Ben*, Giordano; *Se Tu M'Ami*, Pergolesi; *Chi Vuol la Zingarella*, Paisiello; *Bergerettes of the 18th century* collected by J. B. Weckerlin—*Chansons les Amours de Jean, Jeune Fillette*, Maman, Dites-Moi, In French; aria from *La Wally*, A. Catalani; *Sapphic Ode*, Cradle Song and *That Night in May*, J. Brahms; *La Partida*, Alvarez; *Clavelitas*, Volverde (In Spanish); *Bouquet*, Candide Vele, and *Star Eyes*, G. M. Curci; *Aria from Herodiade*, Massenet.

The People's Chorus: Mary Mellish, Soloist

At the eighth anniversary concert of the People's Chorus of New York, which took place at the Town Hall on Tuesday evening, January 29, Mary Mellish, soprano of the Metropolitan Opera Company, was the soloist. Miss Mellish was in fine voice and spirits and her first contribution—



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Depuis le Jour from Louise, always popular—won her audience from the start. The aria was given a fine rendition, revealing the clarity and appealing quality of the singer's voice. Miss Mellish has certainly grown in her art since her first New York appearance and she is a very satisfying concert artist. Attractive appearance and charm of manner are added assets. For her first encore she sang the Pipes of Pan. A later group, equally well sung, included: La Lettre, Aubert; The Soldier's Bride, Rachmaninoff, and The Wind's in the South, Scott. The audience gave her a warm reception. Ola Gulledge furnished sympathetic accompaniments at the piano.

Interest centered also in the address of Dr. Henry Van Dyke, who spoke On the Influence of Music in the Lives of the People. The chorus was heard in various selections, which were well received.

JANUARY 30

Wilhelm Bachaus

There was a delightfully cordial atmosphere of good-natured fellowship between artist and audience at the Bachaus recital, January 30, and after the regular program was terminated a good half of the audience crowded down to the front and amused itself calling out pieces and enjoying Bachaus' instant response, amazed alike at his facility, his memory, and the consummate ease with which he encompasses the greatest of difficulties. Accustomed as one is to great masters of the keyboard one must marvel at the transcendental technique that Bachaus displays.

One scarcely realizes how difficult the works are that he plays. Bach—a prelude and fugue from the well-tempered Clavier; Brahms—the variations and fugue on a theme by Handel; Chopin—the B flat minor sonata; and a group of pieces of the popular virtuoso type by Liszt, Palmgren, d'Albert and Dohnanyi, as well as the pianist's own arrangement of the serenade from Don Giovanni, all were played with splendid vigor, nuance and color, with dynamic control, sonorous and luscious tone values, and a perfect simplicity, absence of every sort of affectation, that added greatly to the pleasure of those who had the good fortune to be present. The applause was of the heartiest sort and it is no over-statement of the truth to say that Bachaus was accorded an ovation.

JANUARY 31

Sabine Meyen

Sabine Meyen, a German soprano well known abroad, gave a recital at Aeolian Hall on January 31, singing music from Mozart's Magic Flute, songs by Schubert, Reger, MacDowell, Johann Strauss and others. She sang with much grace and her voice has an appealing quality that is very pleasing. She was at her best in the lighter numbers. Certainly an interesting artist and one who will be well liked here if she elects to remain which seems doubtful!

Percy Grainger and the Duo-Art Piano

A concert of more than usual interest was given by Percy Grainger with the Duo-Art piano in Aeolian Hall, on Thursday afternoon. The program opened with Cyril Scott's symphonic dance, originally written for orchestra, but arranged for two pianos by Percy Grainger, in which Mr. Grainger played in person. The second piano part to the composer's own playing of the first piano part was produced on a Duo-Art record. This was followed by an unusually brilliant and fascinating reading by Mr. Grainger in person of Chopin's sonata in B minor, op. 58. At the conclusion of this number Mr. Grainger was obliged to add an encore for which he chose his own, One Fine Day My John. Next came two compositions by Percy Grainger. Eastern Intermezzo (for four hands on two pianos) played for the first time in New York, is a selection reflecting some of the gay characteristics of Chinese and far eastern music and it was played by the composer-pianist with the assistance of the Duo-Art piano. The other, Zanzibar Boat Song, was inspired by Rudyard Kipling's poem, Plain Tales from the Hill, played for the first time anywhere; it has been arranged by the composer for six hands at one piano, for which Mr. Grainger played one part while the Duo-Art piano reproduced his recorded playing of the two other parts. Preceding this number Mr. Grainger addressed the audience and pointed out the benefits composers derive by being able, with the assistance of the Duo-Art records, to present their compositions with the composer's own conceptions. Then came Guion's Turkey in the Straw. This number was played alternately by Mr. Grainger and the Duo-Art piano, as was also Brahms' Cradle Song, arranged by Mr. Grainger. Grainger's Country Gardens was first given by the composer, and then was heard from the recording by the concert-giver.

As the concluding number the first movement of Tchaikovsky's piano concerto, op. 23, No. 1 in B flat minor, arranged for two pianos, was given in which the Duo-Art piano reproduced Percy Grainger's playing, while the concert-giver, seated at the second piano, rendered in person the piano accompaniment. Mr. Grainger's solo playing, as well as his recordings, were highly artistic and finished, and afforded much pleasure to the charmed audience which was extraordinarily large and appreciative. Mr. Grainger was obliged to give several encores.

FEBRUARY 1

New York Symphony: Harold Bauer, Soloist

Before an audience which completely filled Carnegie Hall, the last concert of the Beethoven cycle was given on Friday evening by the Symphony Society of New York, Walter Damrosch, conductor; the Oratorio Society, Albert Stoessel, conductor, as well as a sextet of vocal soloists, comprising Ruth Rodgers, soprano; Mabel Ritch, contralto; Nevada Van Der Veer, contralto; Richard Crooks, tenor; Frederic Baer, baritone, and Fred Patton, bass.

It was a concert of choral singing, piano solo and symphony—rather an unusual combination. A bust of Beethoven decorated with a large laurel wreath stood in the back part of the stage; chairs to accommodate the members of the Oratorio Society took up much of the room required by the orchestra, to say nothing of the grand piano, which likewise helped to cramp the room for the orchestral players.

The program opened with a canon for six voices, Helpful Be, O Man, Noble and Good (arranged for solo voices and

chorus by Walter Damrosch and conducted by Albert Stoessel), in which the sextet of vocal soloists did very good work.

Harold Bauer played the sonata for piano, op. 111 (Beethoven's last sonata), presenting this work with a grandeur bordering on the sublime, and infusing into it warmth and musicianship which earned for him much sincere applause and many recalls.

The ninth symphony was featured as the closing number. Mr. Damrosch led his orchestra admirably through the allegro, scherzo and adagio. In the finale (last movement), based on Schiller's Ode to Joy, he rose to great heights. The opening of this movement, with its fascinating recitative for basses, was effectively presented. In this movement Mr. Damrosch had the excellent support of the Oratorio Society as well as the four soloists—Ruth Rodgers, Mabel Ritch, Richard Crooks and Fred Patton. With the opening measures Mr. Patton at once enthralled his audience and held it throughout his artistically rendered solo. The same must be said of the excellent solo and ensemble work by Richard Crooks, Ruth Rodgers, and Mabel Ritch. A word of praise is likewise due Albert Stoessel for the finished work of the Oratorio Society.

Ernesto Berumen

Ernesto Berumen, a well established young artist of New York, added to his reputation by the musician's delivery of an interesting program at his Aeolian Hall recital, Friday evening, February 1. The first part of his program included the names of Bach, Brahms, Schumann and Liszt, but his selection of their works showed thought given to avoiding the more hackneyed numbers. The Szanto arrangement of the Bach organ prelude and fugue in G minor was rendered with clarity and conciseness and vigor of style. Mr. Berumen has an excellent technical equipment and a scholarly attitude towards the works he performs. His interpretations of the various numbers show appreciation of the content, and he is a sincere artist, giving fine musical expression without mannerisms. His tone is firm and of pleasing quality, and his phrasing is careful. A Brahms intermezzo and a Schumann novellette were given with charm.

A Liszt group contained the Sposalizio, the interesting but infrequently played Oubliee and the fantasy-sonata, After a Reading of Dante. This work, in which a description of Dante and Virgil in the infernal regions is presented, with wailing of tormented souls and the fury of the elements, the beautiful episode of Francesca da Rimini's story affording contrast, was executed with power, sonority and brilliancy.

The second half of the program consisted of modern works, including two Americans, Eleanor Remick Warren's Frolic of the Elves, dedicated to Mr. Berumen, had lightness and spirit. Griffes' The White Peacock was one of the finest things on the program. Set to the lovely poem by William Sharp, the music expresses the languor of noontide, "When the heat lies pale blue in the hollows," and the white peacock moves dreamily in beauty. Mr. Berumen caught the mood most successfully and portrayed it with admirable artistry, blending the colors softly. Gabriel Fauré's Impromptu, Evocation, by Isaac Albeniz, and El Pelele (The Dummy, from Goyescas), by Enrique Granados, concluded the program. El Pelele was a humorous and lively number.

It was pleasant to listen to this artist's playing in a dimly lighted hall, and a large audience received each number cordially and called for encores, to which Mr. Berumen, modest and unaffected in manner, responded graciously.

The World said: "Mr. Berumen, as usual, showed an intelligent appreciation of his program; it was delivered with spirit and vigor." The Tribune commented on his "thoroughly equipped technique and clearness of touch," and "considerable spirit and expression."

Boston Symphony Orchestra

(See editorial on page 40)

FEBRUARY 2

Maria Ivogun

Maria Ivogun, the charming little German coloratura soprano, made her first appearance of the present season at Aeolian Hall, on Saturday afternoon, singing a program that was as familiar as it was good. Nothing less than Bishop's Lo, Here the Gentle Lark, began it, and before the afternoon was over she had sung not only O Sleep, Why Dost Thou Leave Me (Handel), Patron, Das macht der Wind (Bach), and Blue Danube Waltz (Strauss) as program numbers, but had added, among her encores, Voce di Primavera (Strauss), Ardit's Il Baccio, and William Arms Fisher's Going Home, which she sang exquisitely and which made a tremendous hit with the audience.

Besides all this she sang two familiar Schubert songs, an arrangement by Winkler of Kreisler's Liebesfreud, which proved to be a very effective number (repeated), and a delightful song by Werner Josten called Frühlingsnetz. Her English group included Where the Bee Sucks (Arne), My Lovely Celia (Munro), The Lass With the Delicate Air (Arne), and A Pastoral (Carey).

Mme. Ivogun was in very best form. Hers is the same delightfully pure, clear soprano as ever, and her fioratura is done with as little effort and as much effectiveness as that of any singer of the day. There was not a single number of the program that was not sung with style and finish and

not one that failed to please the audience. Her English diction, incidentally, was excellent. All in all it was a delightful recital; one of the pleasantest of the season.

Boston Symphony Orchestra

Carnegie Hall echoed to resounding matinee plaudits when Pierre Monteux led his Boston band through an interesting program consisting of Beethoven's Pastorale Symphony, Debussy's Symphonie excerpts from The Martyrdom of San Sebastian, and Liszt's Dies Irae paraphrase (The Dance of Death), for piano and orchestra, with Alexander Siloti as the soloist.

The Debussy piece, while played excellently, was in itself a disappointment. It is good music, of course, but it is not in best vein of the noted French composer. His inventive powers do not seem to have been stirred by the subject he chose. The music rambles a bit aimlessly and very pallidly. It failed to make a profound impression.

The Beethoven Symphony had a devotional and technically finished reading.

Liszt's graphic measures were set forth by Siloti with full musical understanding and illuminative pianism. He is an unaffected, expert, and sincere exponent and his fine technical command makes him competent to do complete justice to the composer as well as to his own interpretative intentions. The Dies Irae is not a number for superficial pianists and only an experienced artist like Siloti is able to reveal its grim power and its somewhat subtle cynicism. His exhibition was a rare and impressive one.

FEBRUARY 3

State Symphony: Gabrilowitsch, Soloist

The Sunday afternoon concert at the Metropolitan drew a fair sized house, to listen to a manuscript prelude by Bernard Rogers, the Schumann piano concerto (played by Ossip Gabrilowitsch) and Tchaikovsky's Pathetic Symphony.

Josef Stransky announced that the last movement of the Tchaikovsky would be played in memory of Woodrow Wilson, which was intended as a reverent and graceful act, but the purpose would have been served better had the orchestra played the Chopin or Beethoven funeral march.

The Rogers prelude is a piece of light content and creditable construction but does not call for extended comment. Gabrilowitsch was in excellent form and gave a poetical and otherwise ingratiating rendering of the lovely concerto. His style was adjusted exactly to the musical romanticism required, and when spirited expression was appropriate, his temperament and technique also were brilliantly equal to the occasion. Josef Stransky and his men cooperated with Gabrilowitsch in achieving a really remarkable ensemble.

(Continued on page 33)

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On Sunday Alone Eight Concerts Are Given—Mary Welch Soloist with Civic Orchestra—London String Quartet and Beethoven Trio Delight—Musicians' Club of Women Gives Recital—V. M. Holmstrom Demonstrates Art of Breathing—Paderewski, Duncan Dancers, Alice Sjoselius, Bourskaya, Beulah Rosine and Helen Freund Give Programs

Chicago, February 2.—During the course of the opera season there is a general lull in concerts and recitals and at its close activities in that line take on a new lease of life. So it would seem at least, judging from last Sunday, after the Chicago Civic Opera had departed for other climes, and some eight or nine concerts or recitals made a very busy schedule. The Auditorium held two capacity audiences—for Kreisler in the afternoon and for Paderewski in the evening; then there were concerts by the London String Quartet, the Civic Orchestra, the Duncan Dancers and the Beethoven Trio, and recitals by Alice Sjoselius, soprano, and Ira Hamilton, a local pianist.

Fritz Kreisler.

One of the biggest houses ever assembled at the Auditorium was the one which listened to Fritz Kreisler, as the theater was not only completely sold out, but twelve rows of seats were used on the stage and four in the orchestra pit. His first encore was Frederick Knight Logan's Pale Moon, which, as is known, is published by Forster & Company, of Chicago, and is arranged for violin by Kreisler. As an item of news, it might be said that the composer was in the audience, unknown to the majority of the audience, and he had the joy of hearing his composition applauded to the echo, not only for the manner in which it was played, but also for the number itself. The concert was under the management of F. Wight Neumann. The last appearance of Kreisler this season will be Sunday afternoon, March 2.

Duncan Dancers.

At the Studebaker Theater, also under the management of F. Wight Neumann, the Duncan Dancers (Anna, Margo and Lisa), with Max Rabinowitch at the piano, gave a fine entertainment to a very large and demonstrative audience. The three young ladies lived up to the big reputation that had preceded them here; likewise the pianist.

London String Quartet.

Under the management of Rachel Busey Kinsolving, that justly popular and sterling organization, the London String Quartet, gave another program at the Blackstone Theater before an audience that showed unmistakably its pleasure for the manner in which the Haydn quartet in D major for strings, the Menuetto for Scontrino and the Beethoven quartet in F major were rendered by recalling the artists to the stage at the conclusion of each selection.

The Civic Orchestra and Mary Welch.

That the Civic Orchestra is developing into a fine body of orchestra players was again demonstrated in its third concert at Orchestra Hall on Sunday afternoon. That part of the program heard by this reviewer, which included the

Tschaikowsky E minor symphony and the Canto d'Astetto aria from Handel's Admeto (sung by Mary Welch as soloist), was conducted by Eric Delamarter. Under Mr. Delamarter's excellent leadership the orchestra gave splendid account of itself, setting forth a most effective reading of the symphony, and splendid accompaniments for the singer, which earned them most enthusiastic applause. One of Chicago's best known contraltos, Mary Welch, is held in high esteem in the Windy City and upon each appearance here she wins numerous new admirers. She rendered the Handel aria with beauty of tone, fine diction and elegance of style, her gorgeous contralto ringing clear and true, revealing its velvety quality to excellent advantage. Hers was success distinct and justified.

Alice Sjoselius.

With a voice of excellent quality, used with skill and discretion, Alice Sjoselius, soprano, sang her way into the hearts of a goodly audience at Lyon & Healy Hall. She won hearty enthusiasm and added several numbers to satisfy her listeners.

The Beethoven Trio.

In the Beethoven Trio, Chicago possesses one of its finest musical assets. This was once more brought to mind last Sunday afternoon when this splendid organization began its annual series of three chamber music programs in the congenial drawing room of the Cordon Club. With a new violinist replacing the late Ralph Michaelis, the Beethoven Trio—M. Jennette Loudon, piano; Philip Kaufman, violin, and Theodore Du Moulin, violoncello—upheld its high standard and there was fine balance and genuine understanding throughout the program. The Beethoven C minor trio, with which the program opened, was given with vigor, spontaneity, sonority and beauty of tone. There was ample spirit and homogeneity in the Carl Busch Album Leaves, and the trio continued its fine playing in the Frank Bridge A minor fantasia, which closed a highly enjoyable hour's entertainment. The listeners throughout left no doubt as to their appreciation of the rare treat afforded them, and had the trio so desired it could have added to the printed selections. Little wonder, for such playing in such ideal surroundings make for an evening of real joy.

The second program will be given Sunday afternoon, February 24, at five o'clock, and will also be of an hour's duration.

Paderewski.

On Sunday evening at the Auditorium before an audience of huge dimensions that paid \$27,000 to the box office, \$17,000 of which went to the Illinois Children's Home and Aid Society, Paderewski displayed his virility on the piano. The pianist is booked for another appearance here next Sunday afternoon, when he may be in better form and mood.

Musicians' Club of Women Recital.

The third artist-members' recital of the Musicians' Club of Women, given for the benefit of its extension department, was presented by Ethel Jones, mezzo, and Norma Altmatt, violinist, at the Blackstone Theater, January 28. In her portion of the program, Ethel Jones, the popular mezzo, who can always be depended upon to include something new in her programs, offered a group of unbacked and most interesting Italian numbers. These, including Il Viandante by Laccetti, Canto d'Amore by Liuzzi, Respighi's Nevicata, Guarinieri's Caro, caro il mio bambino, and Ci-mara's Manola, served to display Miss Jones' beautiful voice

to splendid advantage. Most effective renditions were given the different selections and Miss Jones scored heavily with the discriminating listeners. She also sang a French group by Chabrier, Ravel, Honegger and Fourdrain and closed the program with numbers by Cecil Burleigh, H. T. Burleigh, Griffes, Cyril Scott and Denmore. These were not heard by this reviewer.

Miss Altmatt disclosed the result of excellent training in numbers by Max Bruch, Whitfield, Lychenheim, Cham-inade-Kreisler, Kreisler, Moszkowski-Sarasate, Tod Boyd and Cartier-Kreisler. She, too, won the favor of the listeners.

Joseph Schwarz Honored.

There was a reception at the home of Dr. and Mrs. Wilhelm Ludwig Boun on January 28, for Mr. and Mrs. Joseph Schwarz. A brilliant gathering assembled, and to add eclat to the affair, there was a musical program, in which Mr. Schwarz participated, to the great delight of those present.

Edna Richolson Sollitt Series Closes.

To close her fourth season's series at Kimball Hall, Edna Richolson Sollitt presented Ina Bourskaya, soprano, who drew a delighted and highly cultured audience on January 29. She rendered a program that served to bring out all of the known and unknown beauties of her lovely voice and artistry which have served to popularize her as an established favorite among stellar lights of the operatic firmament. She was ably assisted at the piano by Margaret Carlisle, both as soloist and accompanist, who not only proved her worthiness in association in all of her piano work, but also lent charm in personality. It may be stated that Miss Carlisle is an artist pupil of Edna Richolson Sollitt, who besides managing these musicales is an excellent pianist and teacher.

V. M. Holmstrom Demonstrates Art of Breathing.

An intellectual gathering assembled January 29, in the assembly room of the Crerar Library, to witness a very interesting demonstration on the art of breathing by Miss V. M. Holmstrom, late physical training director of the Royal Victoria College (McGill University) and the State College for Women, of Denton (Tex.). Miss Holmstrom, who has now opened a studio here in the Fine Arts Building, demonstrated beyond doubt that she knew what she was talking about, and after her demonstration, Dr. Effie L. Lobdell, a medical celebrity here, well known to all musicians and opera singers who come to Chicago, publicly endorsed the work of Miss Holmstrom. Dr. Margaret Jones, a nose and throat specialist of Chicago, in an impromptu address also endorsed in a most enthusiastic manner the coming to Chicago of such an able person as Miss Holmstrom, "who," said Dr. Jones, "will be most beneficial not only to singers and vocal students but also to the layman and especially to children whose lung development is so necessary for the general physical condition." Dr. Lipp, also well known in medical circles here and employed by large establishments to examine their employees, made similar remarks. Several vocal teachers also took part in the discussion, all endorsing Miss Holmstrom's work and one delivering an impromptu speech which was very apropos. This was by Louis Kuppin, vocal instructor, a learned student and an all-around musician.

Miss Holmstrom made her demonstration with the assistance of Dorothy Greathouse, the distinguished soprano, who showed the results obtained after a few lessons, not only in breath control but also in relaxation. Miss Greathouse went through the relaxation exercises, which are performed

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for overcoming the ever-present and nerve-exhausting tension. Then she showed how wonderfully her breath control has been developed since taking lessons, and how easy it is for her to breathe with every muscle in her body relaxed, especially those of the throat. Then she demonstrated how her chest and abdominal muscles had been strengthened and she took deep rhythmic breathing, which greatly interested the medical lights on hand. After listening to the demonstration this office of the MUSICAL COURIER also recommends Miss Holmstrom to the musical fraternity, as really she has something to give that should be of benefit to teachers as well as their students.

CLAIRE DUX AT MANDEL HALL.

In the University of Chicago Series at Mandel Hall, the program of January 29 was presented by Claire Dux, the prominent soprano, who is a great favorite in the concert field.

BEULAH ROSINE AND HELEN FREUND IN RECITAL.

Women cellists nowadays are in the minority in the concert field, especially among the younger generation. However, one who has already many successes to her credit in her short career is Beulah Rosine, a highly talented young Chicago cellist. Miss Rosine had not been heard publicly in her home town, however, until last Wednesday evening, January 30, when she made her initial bow before a Chicago audience at Lyon & Healy Hall. There was on hand a large and most demonstrative audience, whose hearty plaudits and numerous floral tributes assured the young debutante of their pleasure. Seldom has applause been more deserving, for Miss Rosine gave an admirable account of herself, affording the listeners a most enjoyable treat. Throughout her taxing program the young cellist evidenced an unusual gift for, and thorough understanding of, her chosen instrument and its difficulties and technical facilities which permit her to toss off intricacies with apparent abandon and ease. From her instrument Miss Rosine draws an unusually large, sonorous and full tone, and she plays with discretion and skill. The Sammartini sonata in G major, with which the program began, was well played; and the Popper Ungarische Rhapsody, which followed, could not have been improved upon. She continued her good playing in the Saint-Saens A minor concerto and sent her listeners home happy after the Pergolesi Nina, Chopin's Nocturne and Saint-Saens' Allegro Appassionata. Her printed selections did not suffice, however, and at the request of her auditors she graciously added encores at the close of each group.

Miss Rosine should go far along the road which leads to success, for she not only has a message to deliver, but she also has a winning way with her, and her charm of personality adds to the pleasure of listening to her. Miss Rosine may well feel proud of her success on this occasion, which is but a reiteration of other successes elsewhere. She was ably seconded at the piano by Preston Graves.

Lending variety to the program, Helen Freund, the young and popular coloratura soprano, rendered two groups. It is always a joy to hear anew this remarkable young singer, who is constantly progressing in her art. Although yet in her teens, Miss Freund has accomplished much and will go further. In the aria from Donizetti's Linda di Chamounix, her fresh young voice rang clear and true and she demonstrated that the difficult coloratura art is mere child's play for her. A rarely gifted young lady is Miss Freund, whose sweet, straightforward manner is greatly in her favor. Other selections by Liszt, Koehlin, Delibes and Eckert showed that her voice has taken on volume without sacrificing its sweetness. She, too, scored heavily and added several extra numbers to satisfy the enthusiastic hearers. Fortunate, indeed, was Miss Freund in having her teacher, Mrs. Herman Devries, play her accompaniments. What an admirable support she is at the piano, and what splendid, artistic accompaniments she renders! RENE DEVRIES.

Lovettes Entertain

Washington, D. C., January 31.—Mr. and Mrs. Thomas S. Lovette entertained 200 guests at their musical tea given in January in honor of Mrs. S. A. Lindsay Williams and Margaret Lindsay Williams, of Cardiff, Wales, the famous portrait painter. Mrs. Sheppard, wife of Senator Morris Sheppard, presided at the tea table. Miss Williams is the English artist who was commissioned last winter by the English Speaking Union of Great Britain to paint the portrait of the late President Harding, and who is spending the winter in Washington at work on other commissions.

An interesting musical program was given during the afternoon. Marie Kaslova, the violinist, was the guest artist, and played part of the Mendelssohn concerto. Mr. Lovette spoke regarding the work of Miss Williams, the second woman who ever received the gold medal and traveling scholarship of £200, the highest honor conferred in England, from the Royal Academy of Arts in London. She also received five out of the six prizes which are awarded by that institution, and has painted many members of the royal families, including the Prince of Wales and Queen Alexandra.

Mildred Ensign, a young pianist of Toledo, Ohio, and Bertha Thompson Nelson, of Teague, Tex., were presented by Mr. Lovette, the former being heard in a group of Chopin numbers and the latter in the Valse de Concert by La Forge and By the Brook by Karganoff. Mrs. Lovette presented Lorena Stockton Gawler, soprano, and F. Edmund Boyer, tenor, in groups of songs, and by request, Edythe Crowder, of Shreveport, La., sang several selections.

Lorena Stockton Gawler, soprano, and Bertha Thompson Nelson, pianist, artist students of the Lovette School of Music, gave a short program at the recent fete given by the Texas State Society at the Hotel Roosevelt, in honor of Senator and Mrs. Earle B. Mayfield, of Texas. E.

Edgar Schofield Active

Edgar Schofield, the well-known bass baritone, has sung with great success recently in special performances of Hora Novissima, The Messiah and The Elijah at the Brick Church and the Church of the Ascension, New York. January 25 he was soloist with the Pelham Manor Chorus, Howard S. Barlow, conductor, and February 6 there was a joint recital with Mildred Dilling, in Brockton, Mass. Today (February 7) he will appear in recital with Ethyl Hayden before the Concord, N. H., Teachers' Association. This is a re-engagement for Mr. Schofield. February 18 he will sing for the Monday Afternoon Club of Plainfield, N. J.

MUSICAL COURIER

NEW YORK CONCERTS

(Continued from page 31)

and the long continued applause of the hearers testified to the deep pleasure afforded by the performance.

New York Symphony: Hanson Premiere

Walter Damrosch showed a laudable and proper interest in what the American Prix de Rome men are doing by producing at the concert of the New York Symphony Orchestra, at Aeolian Hall on Sunday afternoon, a "symbolic poem" by the first of them, Howard Harold Hanson, and inviting Mr. Hanson to conduct his own work. Its title is North and West. One cannot do better than to give the word to Mr. Hanson himself. Says he:

"The program of North and West is entirely subjective and symbolic in character. 'North' to me, means both the land of my fathers—Sweden—and that influence in art and life which we term 'Nordic'; the qualities of austere stoicism and brutal vigor mingled with the somberness, mysticism and melancholy which characterize the North. 'West' to me means the spirit of youth and romance—more specifically, California.

The work is in three sections. The first symbolizes the 'North,' and consists of an introduction (lento) leading into the first theme, in the cellos, suggestive of the melancholy of the North; an austere second theme, sung by voices in unison to a rhythmic percussion of trombones and tuba; a vigorous third theme, announced by cellos and basses, which, after considerable growth in intensity, resolves into a virile dance theme in the cellos; the first theme returns, fortissimo, developing into the second theme, in the horns, to the pulsating accompaniment of the third theme in the basses, after the climax of which a slight pause ends the section.

The second section, 'West,' begins softly with the fifth theme sung by two voices, accompanied by three cellos. The development of this theme is interrupted by the intrusion of the four 'Nordic' themes which, battling for supremacy, resolve into a conflict between the principal theme of the North and that of the West. Another pause, a cry of voices, and the 'Nordic' theme, unchanged, once more appears, sung by a baritone voice; a short coda, and the composition ends. The work is scored for full orchestra with the addition of voices used as orchestral instruments.

If what Mr. Hanson has actually evolved falls somewhat short of what he aimed at, that is something that happens to most of us. North and West is very well made indeed, well put upon the orchestra. It is frequently vigorous and exciting. If the themes do not seem of particular importance or originality, the way they are handled shows excellent musicianship. It is a most promising first work to send back from Rome and when young Mr. Hanson finds himself, he is very likely to have something worth while to say. The performance was excellent on the part of the orchestra; less so on that of the singers who were used for orchestral voices. The audience liked Mr. Hanson's work and his conducting and gave him due quantity of applause.

For the rest there was the Theme and Variations from the third Tchaikowsky suite, Johann Strauss' Wine, Woman and Song, and for Georges Enesco, the soloist, the Beethoven violin concerto, played on the part of both violinist and orchestra in a straightforward musicianly manner.

International Composers' Guild

The program of the third and last concert of the season of the International Composers' Guild, February 3, at the Vanderbilt Theater, was much more mild than those heretofore given. The only genuinely horrible piece on the program was the work of Samuel Barlow—Three Chinese Lyrics for tenor and instrumental ensemble, strings, woodwind and piano. They were beautifully sung by Jose Delaquerriere of the Gaite-Lyrique, Paris. The evident attempt at Chinese instrumental color was rendered futile by the dreadful discords of which the music consisted throughout.

Other numbers on the program, all "first time in America, or first time in New York," after the custom of this society, were: a sonata for flute, oboe, clarinet and piano by Milhaud, by which one was merely bored; Malipiero's second string quartet, by which one was merely bored; songs by Schoenberg, Castelnuovo-Tedesco and Pizzetti, by which one was merely bored, and a Phantasy for strings by Goossens, by which one would have been merely bored had one not escaped the boredom by seeking a more comfortable place to sleep in one's own downy couch.

All of these works were enthusiastically received, as is the custom of the futuristic audience, but this reviewer could only feel regret that such great artists as Delaquerriere, Salzedo, Mme. Freund and the instrumentalists should fool away their time on such piffle.

Boris Saslawsky

At the Princess Theater, February 3, Boris Saslawsky gave a recital of songs accompanied by Edith Quail Saslawsky. The Russian baritone explained, in very excellent

English, that changes would be made on the program, and that each song would be explained before it was sung. As a matter of fact, the program was considerably altered, and the singer announced the title of each song before singing it and recited the text in English, or an English paraphrase of the text. He sang Russian, German, French and English songs with a very appealing artistry and a magnetic manner that was the source of much real pleasure to his large audience. He possesses a voice of great beauty, warm and sonorous, and a vocal equipment equal to any demands made upon it by the songs on his list, and he sings with delightful ease and evident musicianship. Especially was he successful in dramatizing the music and telling a story in tone, without, however, at any moment descending to histrionic tricks or gestures.

Mr. Saslawsky is a real artist and should appeal to a wide audience if properly exploited. He is ably seconded by the pianistic artistry of his accompanist.

Maximilian Pilzer

A large audience greeted Maximilian Pilzer at his second violin recital, at Town Hall, Sunday afternoon, and demonstrated by hearty applause its admiration and appreciation of his art. Two concertos were on his program, the Nardini in E minor (1760) being the opening number. This was performed with smoothness and fluency and a lovely singing tone in the andante cantabile movement. The second concerto was the A major of Sinding's, a beautiful work not often heard in our concert halls.

Mr. Pilzer brought out with musicianly discernment and taste the many beauties of the score, bringing to the interpretation of it a poetic imagination, warmth of feeling and a smooth, mellow tone. He has excellent bowing and good technical control, playing with firmness, fluency and accuracy. The third group included a delightful composition of his own, a dainty Caprice Valse, which was enthusiastically received by the audience. Grasse's Waves at Play was executed with elasticity of rhythm, and the composer, who was in the audience, must have been gratified at its reception. The Chopin-Auer E minor nocturne, the Brahms-Hochstein A major waltz and the Beethoven-Auer Chorus of Dervishes completed this group. Wieniawski's Faust Fantasy was the concluding number and its many intricate technical difficulties were easily conquered. The harmonics occurring frequently in this were true and clear. He held the interest of his hearers throughout the lengthy composition by his ability to give contrasts. There was brilliancy in some parts, and lovely cantilena work in others. But in all there was refinement of style and thorough musicianship. Harry Kaufmann played artistic accompaniments. An eager audience was rewarded with a number of encores.

The Herald said: "Mr. Pilzer is the fortunate possessor of many of the fine qualities of his art. His playing yesterday showed the foundation of admirable musicianship. His tone was generally pleasing, his technic good and his understanding of style comprehensive."

Elena Gerhardt

Elena Gerhardt gave her second, and what was announced as her last, New York recital for the present season, at Aeolian Hall on Sunday evening, February 3. Her program was composed of lieder by Schubert, Schumann and Brahms, and it was a program aimed directly at those who love best of all the most famous and familiar songs of the three great masters of Lied, including such well known numbers as Frühlingstraube, Rastlose Liebe, Mit Myrthen und Rosen, Ich Grolle Nicht, An Eine Aeolsharfe, Von Ewigem Liebe, Im Abendroth and Das Lied im Gruenen.

For years Miss Gerhardt has been one of the foremost interpreters of German Lied, an interpreter of whom one can rightly employ the word "great." When she sings one of the great German songs, it is an authoritative exposition of what that song should be. Sunday evening, if not quite at her best vocally throughout the evening, she left nothing to be desired in the matter of interpretation. The extent of the favor which she won with the audience may be judged by the fact that she had to repeat no less than four of the Schumann group, besides which there were encores and extra numbers galore. Paula Hegner made a satisfactory accompanist.

Friedberg Scores with Chicago Orchestra

Carl Friedberg, the eminent pianist, played with the Chicago Symphony Orchestra on Friday afternoon, February 1, and Saturday evening, February 2, and scored an unusual success, being recalled for several encores.

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February 28, 1924



MUSIC AND PUBLIC EDUCATION

By GEORGE H. GARTLAN

Director of Music in the Public Schools of New York City

SYMPHONY CONCERTS FOR YOUNG PEOPLE

The Advance in This Direction Made During the Past Ten Years

All great movements of any kind—national, civic, educational, or artistic—have had their pioneers. In the field of symphony concerts for young people the Damrosch family has blazed the trail. For almost a quarter of a century its members devoted their services to furthering this musical presentation for children. For years they remained alone, and no one ever thinks of concerts of this nature without associating the name of Damrosch with this particularly outstanding contribution to musical education throughout the United States.

It may have seemed strange to some people that this movement was not imitated at once. However, when we analyze the situation we find the reason. First, to demonstrate an orchestra program for children properly requires particular personality and training. A person must not only be a brilliant conductor, but also one who understands children, and who has the power of magnetism in addressing an audience. This type of person is not found easily in the musical world. Second, the financial problem involved was always a trying one. However, we feel that if all the orchestras provided this educational type of concert for all of their hearers, there would be more musical progress in the United States. There has been too much of the "greater than thou" attitude on the part of conductors toward their own work, and the patrons of symphony concerts have often been in an intellectual muddle as to what the whole thing was about.

SIMILAR MOVEMENTS.

Times are changing. Today we find in practically every big symphony orchestra in the United States an educational department which has for its particular mission the presentation of music along lines similar to those founded by Frank Damrosch, and conducted today by Walter Damrosch. If the chief conductor does not do it himself there is usually someone assigned by the organization to follow out in full the educational plans. The Philharmonic Society of New York has just inaugurated a new series under the leadership of Ernest Schelling. The Cleveland Orchestra has assigned this work to Arthur Shepherd, the assistant conductor. Detroit has Edith Rhetts in charge of the department. The St. Louis Orchestra performs this mission in Kansas City as well as St. Louis. Cincinnati and Philadelphia are doing the same. The new orchestra in Rochester, N. Y., is on its way to perform a similar mission.

It is a logical thing for the orchestras to do, because while we believe there will always be a large group of people interested in orchestra music, still the more encouragement we can give to the directors of symphony societies the better for the musical welfare of America. It should not be expected that men and women of wealth should continue to perform a civic mission unless they feel that the time, energy, and money expended are really appreciated by the public, and fulfilling the intended mission. The one deterring agency

at present is the fact that so few pupils can be reached. When we consider the great number of pupils attending school and the proportionately few who are ever able to attend these concerts, it seems rather discouraging, but it is the only system under which we can operate, and therefore it is confidently hoped that these little missionaries will do more than merely attend concerts. They should carry back the great message of music into the homes from which they came, and by this means add to the present small number of people who are interested in the concert hall.

PLANNING THE SCHEME.

A resumé of the various programs used by different orchestras for this purpose shows a decided difference of opinion among conductors, educational directors, and others, as to the type of music which should be presented to children. It is always difficult to know where to begin. Shall we attempt a complete history of music, shall we give children merely the most popular form of orchestra music, or shall we follow the regular set program type which has become orthodox at symphony concerts? We do not believe that any historical sequence is important in the musical education of young children. They like what they like, and it is just as practical to begin with the music of the present day as it is to go back over centuries in order to be pedantic about our instruction. The most popular from the standpoint of the child is to start with a pleasing overture, and then to have a movement or two from one of the lighter symphonies, a suite, and a concluding number which employs the entire orchestra and is more or less brilliant in its character. If the proper explanation is made of this music as it is given, then the lecture is really worth while, but if we have a perfunctory performance on the part of the lecturer, we invariably have the same type of indifferent performance on the part of the orchestra. The one thing which must be carefully observed is that the pedagogy of the lecture recital be at least sound. The subject is so comprehensive that it is not possible in a short review of this kind to present more than one phase of the question. Later on in the year we shall present samples of the programs, and discuss them from the educational viewpoint.

The supervisor in the small town where the orchestra is not available can at least undertake to present in some part by means of the reproducing piano, phonograph, or personal performance, the type of work which is being carried on in the larger cities. While children may not get the spectacular effect of the orchestra, they can acquire a knowledge of the music, and when the opportunity presents itself for them to hear an orchestra they are ready with a full understanding of what they are to do.

Ruth St. Denis with Ted Shawn and the Denishawn Dancers

The Ruth St. Denis Company has just passed the mid-way mark of its solidly booked tour. With three and a half months of daily appearances passed, it is still to visit the States of Iowa, Nebraska, Minnesota, Illinois and Michigan. The company is booked until the first week in May, and until a few days ago there was doubt whether it would be possible to bring them into New York and Boston this season. It will, therefore, be of great interest to their many admirers that it has finally been found possible to arrange for a New York appearance at the Manhattan Opera House on April 3, when the company will present its new program of gorgeously colorful settings. Boston will have an opportunity to see the same program on April 11 and 12 at the Opera House there.

Matzenauer and Nikisch in Joint Recital

The third concert of the Artists' Series, which is being given in aid of the Association of Music School Settlements, will take place on Friday evening, February 8, at Carnegie Hall. It will be a joint recital by Margaret Matzenauer (with the eminent composer-pianist, Frank La Forge, at the piano) and Mitja Nikisch.

The Association of Music School Settlements which is

composed of seven schools of over three thousand students, teaches music to those living in New York's slums and tenement districts of a standard comparable to that at any conservatory, and at a charge within the means of all. Heading the concert committee are Harry H. Flagler, Otto H. Kahn, and Clarence Mackay.

Mme. de Horvath Compared with Men Pianists

It is a matter of interest in connection with the following excerpt from the Jackson, Miss., News of December 11, that Cecile de Horvath is compared with Friedman, Gabrilowitsch, Busoni, Paderewski, Hofmann and Levitzki:

The playing of Cecile de Horvath revealed many qualities and such qualities that will stand the test against pianists of renown. Indeed I am not so sure if this young lady's nimble fingers and wise head will not take her into the realm of artistry where Paderewski, Hofmann, Busoni, Levitzki and others now dwell. It is a hard matter to determine her style of playing. I see some of the heroic in her playing, doubtless received from one of her teachers, Ignaz Friedman, the giant colossus of the piano. Again I see the Russian school of tints and colors blended by superb artistry into one harmonious whole. Also I see something of the scholastic and classical in that delightful presentation of the lovely Brahms number.

The critic of the Jackson Daily Clarion-Ledger was equally enthusiastic in his praise of Mme. de Horvath, stating: "Her technique is well-nigh perfect, her touch as bell-like or as sonorous as the composer might demand—her command of the special instrument provided by the manufacturer for her concerts was easy to understand."

Mme. de Horvath was given an ovation at her recital in Blue Mountain College. She had to play thirteen encores and had twenty additional recalls. At Mobile, Ala., she scored such a success that she was immediately offered a reengagement.

Norden Conducts Mendelssohn Club

The Mendelssohn Club, N. Lindsay Norden, conductor, gave the first subscription concert of its forty-ninth season at the Academy of Music, Philadelphia, on the evening of January 16. The program was a most interesting one, and under the skillful baton of Mr. Norden fine interpretations were given the various numbers. Charles Stratton appeared as tenor and Ellis Clark Hammann as accompanist, and both won a well deserved success. The orchestral parts were rendered by members of the Philadelphia Orchestra.

Annie Louise David's Plans

Annie Louise David, the harpist, played on January 22 at the wedding of her pupil, Edith Cavanaugh. On February 13 she will give a recital in Kingston, N. Y., with Edward Bromberg, Russian baritone. On February 14 she will play in Jamaica, L. I. June 8 Miss David will sail for Europe for some concerts, principally in Paris and London. Upon her return, in August, she will go immediately to California for concerts and teaching as usual.

America to France Sung at Exercises

America to France, Henry Hadley, was sung at the graduation exercises of Public School No. 15, Fifth street, between Avenues C and D, on January 29.

Lyell Barber in Boston Recital

On February 7 Lyell Barber, pianist, will be heard in a recital at Jordan Hall, Boston.

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PHILADELPHIA MUSIC CLUB CELEBRATES COMPOSERS' DAY

Philadelphia, Pa., January 29.—The artists for the Monday Morning Musicales at the Bellevue-Stratford, January 21, were Carl Flesch, violinist, and John Barclay, baritone. Mr. Flesch included among his numbers Nardini's Sonata di Camera, Bach's Preludium e adagio, a caprice by Fiorillo, and smaller compositions. Harry Kaufman accompanied.

Mr. Barclay's numbers were also admirable, including works of Wolfe and Strauss, Scotch folk songs, and a group of Russian composers, among which was Over the Steppe, by Gretchaninoff. Carroll Hollister was his capable accompanist.

The club chorus, directed by Stanley Addicks and accompanied by Arthur Hice, opened the program with Frances McColin's Oh, Robin, Little Robin, followed by When Beeches Blow and Lilacs Bud, by M. Grace Houseman, and The City, by Elizabeth Gest. Agnes Clune Quinlan, pianist, composer and lecturer, played two compositions of her own. Mrs. George W. Moore sang three songs by Adela Tucker Gulbrandsen, the last of which was Little Gay Heart of Me,

written for and dedicated to the memory of Bessie Phillips Yarnall, the young contralto who died so suddenly last year. The composer accompanied Mrs. Moore. Vera Murray Covert sang A Dream Within a Dream, by Arthur E. Hice, with the composer at the piano. Mr. Hice followed this with a performance of his own composition for the piano, Danse Pittoresque. Mary Bray sang four songs by Ellen Vinton Ford, accompanied by the composer. Stanley Addicks' trio in E flat was performed by Oscar Longman, violinist; Romeo Cella, cellist, and the composer at the piano.

PHILADELPHIA ORCHESTRA.

The Philadelphia Orchestra, with Frederick Stock as guest conductor, repeated its program of January 18 and 19 at the fourth of the special concerts held the evening of January 21.

PHILADELPHIA MUSIC CLUB.

January 22 was Club Composers' Day at the Philadelphia Music Club concert, given in the ballroom of the Bellevue-Stratford.

Klibansky Artists' Activities

The following artists from Sergei Klibansky's studio have been singing with great success:

Lottie Howell, during January, in Amarillo, Houston, and Galveston (Tex.), Shreveport (La.), Abilene and Sherman (Tex.), Oklahoma City and Norman (Okla.), Russellville, Arkadelphia, Searcy, and Jonesboro (Ark.), Dallas (Tex.), Memphis (Tenn.), McComb and Columbus (Miss.), Birmingham (Ala.), Tallahassee (Fla.), and Valdosta (Ga.), and she is continuing with great success in the prima donna role of Mozart's Impresario, given by the Hinshaw Opera Company; Alveda Lofgren was heard to advantage at a concert given by Fred Wrede at the Liederkranz Auditorium, New York, January 19.

At a recital at the American Institute of Applied Music the following singers appeared: Gertrude Nelson, A. Marante Nielsen and Cyril Pitts. Mr. Pitts has been reengaged at the Crescent Ave. Presbyterian church, Plainfield, N. J. Charles Bradford Beach is baritone soloist at the Church of the Good Shepherd, Hartford, Conn.; he has been engaged to appear at the Friday Morning Musicales to be given at Hotel Bond in Hartford. Editha Fleischer was engaged to sing the leading role in Zigeuner Liebe, by Lehar, at the Irving Place Theater, New York, February 4; two other Klibansky artists also appeared in principal roles, Mizzi Delorm and Walter Jankuhn. Mabel Nichols was the soloist at St. Bartholomew's Church, White Plains, N. Y., January 20.

Archibald Sessions in Australia

Press comments from Australia give most flattering notices of Archibald Sessions' first organ recital in Sydney on December 12, 1923. The Sydney Morning Herald says:

Mr. Sessions presented a miscellaneous program, including works by Bach, Tchaikowsky, Saint-Saens, and less known composers. The varying moods of Bonnet's Variations de Concert, his first performance, revealed his command of the instrument, variety of tone, and an impeccable technique, flowing smoothly onward, clear-cut and symmetrical. It was an interesting interpretation from the introduction in chords of great magnitude, through the subdued middle section, to the triumphant outburst near the close in a nocturne by Karganoff. An effect of far-away sweetness was achieved in the use of the voice celeste, with a tender pianissimo accompaniment. In Martin's Gavotte all was again changed, this time to daintiness and quaint old-world charm. Two chorals of Karg-Elert provided a further change of atmosphere, the Thank We All Our God, rising to a moving height of power in its crashing and thundering.

The Sydney Daily Telegraph says:

A most artistic organ recital was given by Archibald Sessions of New York on Wednesday evening. The visitor proved himself a player of great refinement, and the program was one of much interest. One of the masterpieces was the Bach Prelude and Fugue in E minor, played with fine registration. The introduction and allegro to the symphony in D minor, Gullmunt, was marked for the fine pedal passages, given with great clearness and rhythm, and in the Pastorale movement the reeds and beautiful vox humana were employed with great delicacy.

The allegro was played with great brilliancy. The Variations de Concert by Bonnet, two chorals by Karg-Elert, and various short pieces were also played, among them The Nightingale and the Rose, by Saint-Saens, with charming effect.

Harriet Foster's Pupils Meet Monthly

Harriet Foster has been busy teaching and singing this season. On February 13, she will sing some modern songs for the Musical Key Club of New York.

Anne Gunschel, an artist-pupil, is singing with splendid success as soprano soloist at the Second Church of Christ, Scientist, of Yonkers, N. Y. Finding it a delightful inspiration for her pupils as well as for herself, once a month Mrs. Foster has her pupils meet and sing to each other. Last Saturday afternoon, the second meeting thus far took place at the studios, those taking part in it being: Anne Gunschel and Mary Cassel (artist pupils), Ruth Igau, Phyllis Garside, Evangeline Jappe, the Misses Bierhoff and Le Rond and Mrs. Schubert.

Prominent Artists Join Metropolitan Bureau

The Metropolitan Musical Bureau announces that in addition to its present roster, the following artists will be under its management next season: Edith Mason, soprano of the Chicago Civic Opera Association; Queena Mario, soprano of the Metropolitan Opera Company; Lionel Tertis, viola player; and Bronislaw Huberman, violinist.

Trinity Choir Alumni Holds Social

The first social gathering of Trinity Choir Alumni Association was held on Wednesday evening, January 23, at Saint Paul's Parish House. The attendance of 102 out of

an entire membership of 174 demonstrates the personal interest of the members, as many of them live at a considerable distance. After a cordial greeting by Rector Stetson of Old Trinity an interesting program of song and story was furnished by the membership. Choirmaster LeFebvre explained the new organs now being installed and announced a special ceremony in connection therewith, to be held on March 10, in which the Alumni were to be invited to take part. It is intended to hold a winter social each year in addition to the annual Whitsunday service in Old Trinity. With the large choir of Trinity Church to draw from, this organization bids fair to become an important factor in church music as well as fraternal social.

High-Heeled Shoes Cost Goodson Engagement

Katharine Goodson, who left New York for England on the S. S. Baltic, sailing December 8 in order to fulfill a London engagement December 20, says that in future she will belong to the low-heeled fraternity.

Landing on December 16 after a glorious passage, and greatly excited at her home-coming, she had the misfortune, on the following day, to fall down some stairs, badly spraining her ankle. This accident of course prevented her from fulfilling her engagement and kept her a prisoner in the house for several days. She writes, however, that the many happy memories of her short American tour were so wonderful and inspiring that they more than made up for her disappointment at being prevented from joining in some of the Christmas festivities.

Her English Provincial tour commenced on January 16 and will continue to the end of March. Among engagements scheduled are: January 16—Middleborough; 19—Southampton; 25—Newport; 26—Reading; February 4—Grimsby; 5—Birmingham; 9—Liverpool; 14—Dundee; 15—Glasgow; 16—Edinburgh; 19—Huddersfield; 20—Halifax; 21—Hartley; 23—Derby; 27—London Recital; 28—Cheltenham; March 1—Torquay; 3—Exeter; 13—Sunderland; 28—Eastbourne.

Miss Goodson will return to America on January 1, 1925, and remain until May 1.

Louis Stillman Will Give Recital

Louis Stillman, the teacher-pianist, will give his first public recital of the season at Aeolian Hall on February 15. Mr. Stillman has a very large studio here and has produced many successful artists. He himself was a pupil of Rafael Joseffy, Max Liebling, and other noted pedagogues. During his long and successful career Mr. Stillman has also contributed many books on piano teaching. Mr. Stillman and Heweigh von Ende gave joint recitals, touring the West several seasons ago, and since that time he has confined himself almost entirely to his pupils. Frank Sheridan, who won the 1922 audition as soloist with the Philharmonic Orchestra at the Lewisohn Stadium, is one of Mr. Stillman's most brilliant pupils.

Mr. Stillman's program will be of interest to musical

students. It is purely classical and, with his interpretive skill, will be instructive. There will be selections of Beethoven, Bach, Schumann, Liszt, and Chopin. His American composition is MacDowell's Nocturne.

Schelling to Continue Children's Concerts

Ernest Schelling will continue his Philharmonic children's concerts on Saturday morning, February 9, at Aeolian Hall. An orchestra of picked musicians from the Philharmonic Society will again take part. Mr. Schelling will explain orally, with lantern slides and with musical illustrations, the woodwind choir of the orchestra. The program has been arranged with a view to showing this section of the orchestra in all its phases.

Mozart's The Marriage of Figaro overture opens the concert. Then will come the larghetto from Beethoven's second symphony. The scherzo from Mendelssohn's A Midsummer Night's Dream music will be played and the flute solo will be interpreted by J. Amans. B. Labate, first oboe of the Philharmonic, will present a Villanelle of his own for oboe and orchestra.

The Dance of the Automaton from Delibes' Copella ballet suite will offer a piccolo solo by E. F. Wagner. There will be solos for viola by J. Kavorik, and English horn by F. Streno, in the Caucasian Sketches which follow.

The audience will sing The Battle Hymn of the Republic. Three gold medals are being offered to the children who attend these Philharmonic concerts. A short questionnaire is included in each program. The prizes will be given to the children who answer the questions best. One medal is for children from six to eight, another from eight to eleven, and the third from eleven to fourteen.

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Weekly Review of the World's Music

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NEW YORK FEBRUARY 7, 1924 No. 2287

A folk recital is a thing to which some folks do not care to go.

There are no Japanese nightingales in New York, but several Italian ones delight our lovers of singing annually.

"Calcutta has an appallingly high death rate."—News paragraph. Grand opera leads, however, with a percentage of about 98 per cent.

The United States has 110,000,000 inhabitants and not one Mozart or Beethoven or Wagner in all the number. But then, Germany or Austria never had a John D. Rockefeller.

Isadore de Lara, the French composer, seems to live in the sign of three. His last opera, given a hearing in Paris, was called *The Three Masks*, and his new one, which is to be done in London this spring, is *The Three Musketeers*.

We have just discovered to our great joy that Richard Wagner invented the phrase, "the andante arm," an arm that turns allegrettos into andantes, andantes into adagios, and adagios into something even slower. It almost seems as if there is rather an epidemic of those andante arms among conductors of the present day.

Unsuccessful touring artists ought to try the latest dodge of the automobile manufacturers. Let them hire a page in the MUSICAL COURIER and tell the musical world that their dates for three years ahead are all sold. If our studies in human nature have been correct, we would say that such an announcement ought to result in a bundle of inquiries for the advertisers' services during the next three years.

The dinner given to Mrs. Edward MacDowell last Sunday evening at the Hotel Astor was a spontaneous and thoroughly deserved tribute to one whose indefatigable energy has kept alive that splendidly idealistic institution, the MacDowell Colony at Peterborough, N. H. In her speech Mrs. MacDowell, with characteristic modesty, insisted upon blaming everybody but herself for the notable success which this unique institution has won. But those on the inside appreciate thoroughly the fact that it was from Mrs. MacDowell herself that there came the dynamic current which has ceaselessly urged on the work and assured its continuance. Perhaps the statement has never been printed that Mrs. MacDowell, in the years in which she has constantly been

giving recitals and lectures, has actually contributed in cash some \$60,000 of her earnings, besides unmeasurable value in time and effort.

Much ink was spilled in the critical reviews launched after last week's Boston Symphony performance here of Stravinsky's *Sacre du Printemps*. It is not harming anyone, when the MUSICAL COURIER says that of all the essays, it liked best that of Lawrence Gilman in the Tribune. And the reason we liked the review was because it was written in such a manner that both the musician and the man in the street could understand it. If music criticism does not possess that quality, it has no value whatsoever.

Since hearing what Edgar Varese can do with only eight instruments in his *Octopus*—pardon, *Octandre*—we are palpitating with anxiety to hear his great symphonic composition. *Les Ameriques* is the title (if we remember rightly). One of Mr. Varese's friends has written and published over his own signature the statement that this is the greatest American composition ever composed. If there is no announcement of a performance soon, we shall write to our congressman and ask him to introduce a bill calling for an appropriation to defray the expense of a premiere.

Hundreds of friends in the musical world were shocked to read of the tragic death of Theodore Bauer and his wife, who perished in a fire at the Club Petroushka on Thursday evening of last week. Mr. Bauer, through his years of connection with operatic and concert affairs, had a tremendously extensive acquaintance among artists both in this country and in Europe. It was characteristic of the man that the artists whom he dealt with in a business way invariably became his warm personal friends. He was always courteous and kind, never too busy to help a friend in any way he could. Nor was Mrs. Bauer any less beloved than he in their wide circle of friends. Untimely victims of grim and tragic fate, their loss is genuinely mourned.

Of course the Friends of Music are at liberty to engage whomever they wished for soloist, but after listening to the vain efforts of Kurt Taucher to cope with the difficulties of the tenor part in Mahler's *Lied von der Erde* recently, one recalled the masterful way in which Orville Harrold did the same part when the Society gave its first performance of the work. Mr. Harrold, an American, is still available. Mr. Taucher, a German, gets the job. And, speaking of *Das Lied von der Erde*, we were told that the Friends are going to produce it again next year, perhaps even twice. So we shall quote from what Richard Aldrich wrote in the Times:

The fact that yesterday afternoon in the Town Hall the Friends of Music gave their fourth performance of it in two years recalls the well-worn anecdote about Carl Bergmann's determined playing of Wagnerian selections when he was conductor of the Philharmonic Society sixty or seventy years ago, and his answer when told that he should not do so, as the public did not like Wagner—"den dey must hear him till dey do."

The Friends of Music seem to be making the same answer—of course, without the German accent—about Mahler. But they have failed to realize the difference between Mahler and Wagner. The Mahler propaganda that various conductors have from time to time attempted to transplant from Germany to New York has been pretty well brought to an end here; and dissenting voices are beginning to be raised against it, even in Germany.

Under the caption *New Efforts*, the London Musical News and Herald of January 19, said: "Orchestral music played by forty instrumentalists sitting in a giant aeroplane remaining almost stationary in the air and fitted with a silencer for the propellers; the strains of the symphony deflected downwards by a special contrivance; that is what, according to the Glasgow Herald, Albert Visetti intends to give to the public. It sounds like a dream, or a fairy tale. The traffic of London would stop (we suppose), and everybody in the street would silently listen to the lovely music floating down from the blue, or cloudy, or foggy sky. The only persons moving about would be those taking up the collection, for Mr. Visetti wants 'adequate support from the public.' Naturally so; he will have to pay air-travel-tickets for forty-one people, their fees (which will be high, as an air-sickness-proof player is worth more than his ordinary colleague), their life and accident insurance, the insurance of their instruments, overtime in case of a forced landing, an indemnity to those who suffer by the stopping of the traffic, and what not. But perhaps the performance will take place above some sports ground on a Sunday. It would be cheaper, and the churches could not object to celestial music. Our critic is anxiously waiting for his invitation to this aerial premiere. His telescope is ready."

JAZZ OR —

Vincent Lopez, who is doing his bit at the next meeting of the League of Composers to clarify the situation, objects to the term "jazz." Being on the inside, he feels more strongly on the subject than most of us. He has been in contact with real jazz and he understands what has taken place in the course of its development. He insists that, jazz being dead, the name ought also be dead, or, at least, ought not to be hung on to what he calls *Modern Music*, or *Modern Popular Music*.

This is a point for discussion—and we must say at the outset that we agree with Mr. Lopez, that the use of the word "jazz" leads to a lot of misconception and misunderstanding, and that the progress of American music would be more rapid, that it would more readily gain universal acceptance and respect, and would take its proper place especially with the mass of our people, were the term by which it is to be called not suggestive of an unpleasant phase in our history from which we have happily escaped.

Jazz presents to the mind disorder. It is suggestive of things unpleasant, of atavistic leanings of which we are all properly ashamed, of borrowings from savages, of near-orgies that have quite properly been combatted by those who have care of the young and the morals of youth. The word has evil associations, and the Musical Courier will not attempt to deny that fact although it has from the start striven to encourage the development of this new color in music, and to make people understand that the music was never to blame for whatever may have been its associations.

And, unfortunately, these associations remain in memory. The disorder of jazz is a thing of the past. This modern American music has become a scientific thing, developed by highly skilled musicians. The antics of uncultured negroes and their no less uncultured white imitators; the endless, senseless improvisations; the "ad lib" playing—these things have given place to a contrapuntal, colorful music, often humorous, indeed, but never vulgar, never suggestive of improprieties, and always interesting.

Is it jazz? Mr. Lopez says it is not, that it is no more akin to jazz than the dignified airs of Handel—like *Lascia ch'io Pianga* in *Rinaldo*—are akin to the lewd oriental dances that came to Europe from the East in the sixteenth century and were known as *Sarabande*. Perhaps he is right, and certainly he is correct in saying that the use of the word jazz does harm. It does do harm. It will take a long time to bring about forgetfulness of the original meaning of the word and its associations, and it would be far better to find a new word to take its place.

But the term Mr. Lopez suggests—"modern music"—does not fill the bill—nor does "modern popular music." For we must have something that defines the kind of modern popular music—"modern American popular music." But it must also express the idea of color which belongs to jazz—"modern American popular color music."

No! It won't do. It is neither short enough nor expressive enough. We must either hold to jazz or find a new word for it—and that is a problem that will be difficult of solution, for words are not made but grow out of some unconscious demand just as jazz has done.

Would it not better, Mr. Lopez, to keep jazz until it dies a natural death, as *Sarabande* has died a natural death, and to put all our energy into education of the public to receive and accept its new meaning? That education should not be difficult. With such players and arrangers as are now making and playing jazz scores and jazz talking machine records, it is surely only a matter of a limited time before this beautiful new color in music will be established in the world's respect and developed into something acceptable to lovers of the classics by the efforts of our American composers, and perhaps European composers as well.

In other words, let us not waste energy on a quibble about terms, but center our forces on the education of the public to understand what a splendid thing is being offered it—not something for which we must have contempt, as some people had for the early jazz, unable to perceive its possibilities, but something for which everyone must hold the highest esteem for its vivid color and its no less vivid Americanism.

VARIATIONS

By the Editor-in-Chief

We are informed that at a recent dinner given by The Bohemians, one of New York's musical clubs, Rubin Goldmark, the toastmaster, spoke about an absent honorary member who declared that he stayed away because he considered the organization "a mutual admiration society." In rebuttal, Mr. Goldmark made the admission that "The Bohemians is a mutual admiration society and is proud of it. Why should not musicians admire one another's work if it is good?" However, in the MUSICAL COURIER of December 28, 1910, there was this squib on the editorial page:

Rubin Goldmark denies that New York's club of musicians, The Bohemians, is a "mutual admiration society." In a speech at the club's recent banquet, Rubin orated to this effect: "Whoever heard of a hundred musicians admiring each other mutually—and meaning it?"

Heinrich Heine gave as the moral of "The Flying Dutchman" story: "Women should never marry a Flying Dutchman." But why not? He came home only once every seven years, as we remember the legend.

It takes one billion years to make a star in the Milky Way, says a Paris scientist. It ought to take nearly that long in opera, too, but it doesn't.

We came across a book named "The Trill in the Works of Beethoven." We contemplate writing a volume called "B Flats in the Fugues of Bach."

250 West Ninety-first street, New York,
January 31, 1924.

DEAR VARIATIONS:

I have just read the editorial in the MUSICAL COURIER called "Too Many Parents." It hits the nail on the head. Why don't you reprint it in a one page circular and send me one hundred copies? I could distribute them to advantage.

Best regards,
ALEXANDER LAMBERT.

Often a pianist says to another, "I am delighted at your success," when the contrary is true. But no harm is done, as the other doesn't believe him.

An operatic tenor doesn't care who the composer is, so long as he writes high tones.

"About the only improvement art has made in this generation consists of a haircut."—Evening Telegram.

If a cat has nine lives, Chopin must have a million, for he has been murdered at least that many times.

Wilton Lackaye, the actor, tells an entertaining story of the days when he starred in an early play by the late Charles Klein, who later acquired fame and fortune with "The Music Master," "The Lion and the Mouse," and "The Third Degree," and then perished tragically on the Lusitania. Lackaye was not satisfied with the reception his Klein drama was winning, and when he reached Charleston, S. C., on tour, he suddenly telegraphed to the author to come on from New York and suggest and undertake immediate alterations in the manuscript. When Klein reached Charleston, Lackaye informed him that the third act offered no "big scene" and led up to no climax sufficient to excite the audience into any degree of enthusiastic applause.

"Can't you cut out that lugubrious cello solo which the hero hears across the courtyard as the curtain falls? Put in something else in its stead. I think the play falls to pieces right then and there. You give the hero nothing to say or do, and make him stand idly on the stage. Something is wrong at that place, I tell you. I feel it, and all the rest of the company feel it, too. See us do the play tonight, Klein, and note the end of the third act. Suggest some change for it, and I'm sure we'll then be all right, and so will the piece and the box office receipts."

That night, after the performance, the actors remained on the stage to hear the author's recommendations. He came from the front of the house, sat himself upon a chair and rubbed his head meditatively.

"Well?" asked Lackaye impatiently, after a considerable pause on the part of Klein.

The author pulled himself together. His face brightened and his features relaxed into a broad smile. "You were right, Lackaye," he said; "the fault is in the third act, just at the spot you indicated, where the cello solo is heard off stage. I don't

like that episode myself. It lacks in convincing force. I listened very carefully and I have decided to make a change. Beginning tomorrow—"

"Yes," urged Lackaye eagerly, and all the company leaned forward to hear; "beginning tomorrow—"

"Beginning tomorrow," continued Klein impressively, "I shall cut out that cello solo and make it a violin solo. It's infinitely more dramatic."

"Humor is a natural disease which no man can catch. Good humor requires good sense."—Gelett Burgess, once upon a time, in a lecture at Columbia University on American Humor.

The contemplated big transcontinental airships are to carry a band. Wind instruments?

The income tax investigators are abroad in the land. If you are an American composer, do not be ashamed to tell the official questioners the amount of your income. They never laugh.

Anna Fitzu sang recently for the inmates of the Auburn Prison. A Star among the Stripes.

"Everything will some day be reduced to chemical analysis," asserts the omnipotent German scientist; "even intangible conceptions like thought and music." Some music even now is a drug in the market.

The turkey plied the drumsticks, while
The puppy took the bones;
The bulldog played an instrument
That gave the lowest tones.

The elephant could trumpet, and
The fiddler was a crab;
The katy-did a song and dance
Upon a graveyard slab.

The inch-worm counted measures, while
The woodwind turned the leaves;
The quail, he had to whistle, for
Those mocking-birds are thieves.

The yellow-jacket's organ point
Was rather sharp and thin;
The kitten brought an article
To string the violin.

The cow tossed off a solo, for
No one could low so well;
Her horn she blew all tipped with brass
She also rang the bell.

The bee could play upon the comb;
They wished he hadn't come;
For all the music that he knew
Was "Hum, Sweet Hum."

—Success Magazine.

Leo Fall, popular and successful Viennese operetta composer, gives out ten new commandments for the benefit of his less fortunate colleagues:

- I. If you wear long hair, have it cut.
- II. Issue only notes that have market value.
- III. Deal with publishers exclusively on the pay in advance plan.
- IV. Study the old masters, but don't get caught.
- V. Occasionally do your own orchestration.
- VI. If your competitor has made a failure, bewail him loudly everywhere.
- VII. Take notice: Only the libretto can be a failure, never your music.
- VIII. See to it that no intimate enemy be present at any of your premières.
- IX. Don't keep contracts, but make the other parties hold to them.
- X. Well posted critics are those who praise.

D'Annunzio boasts that he and Shakespeare use about the same number of words. But they are arranged very differently.—Tokio Press.

"How fleeting is fame," ejaculates the Cornwall Register. Well, how fleeting is it?

One of the dinners we should have liked to attend—even if behind a screen—was the recent three cornered coming together in New York of Moriz Rosenthal, Alexander Siloti, and Arthur Friedheim, famous pianists and fellow students at the memorable Liszt class in Weimar in the early '80's. What an exchange of reminiscences there must have been, what a comparison of experiences, what a review and readjustment of perspectives, hopes, aspirations. We are in possession of a group photograph of those days, showing the master surrounded by his band

of devoted young piano disciples. Rosenthal has a luxuriant crop of hair and a slightly ironical smile, Siloti is pictured as a tall, lanky youth with a dreamy, pre-Raphaelite gaze, and Friedheim shows the stern facial lines and ascetic expression of a budding Socrates. Rosenthal still retains the mocking curl of his lip and the umbrageous head-covering, Siloti has become a distinguished looking professor, and Friedheim's early severity of countenance has softened into an amply rounded, ruddy, and kindly set of features. As a matter of fact he was more Roman than Grecian at Weimar, and led many of the gayest excursions and wildest parties, much to old Liszt's mild sorrow. Arthur was his really and truly favorite pupil, no matter how frequently other pianists were believed to be or confidentially announced themselves as such—or as illegitimate sons of Liszt. Those were the days that marked the great battles of the "music of the future," with Liszt and Wagner as its leading generals. Of course the Weimar class espoused the cause with ebullient and aggressive enthusiasm. Eugen d'Albert, Alfred Reisenauer, Emil Sauer, George and Saul Liebling, were other gifted student contemporaries of Rosenthal, Siloti, and Friedheim. What a commotion, what a surge, what an uplift occurred in piano playing methods and conceptions when this band of eager heaven-stormers went forth to spread "the Liszt school" over all the musical world. That was when the Liszt rhapsodies and fantasias were almost as young as their performers, when the players were as long on hair as they were on manual power, and when piano recitals numbered more nearly nine in a month than nine on one day. A wonderful march of events has passed the vision of the three comrades who met recently and talked of old times and the persons of the long ago. Several musical worlds have flourished and died since then, a new one is in the making now. The "music of the future" is the music of the past. Ultra-modern composers treat Liszt and Wagner with indulgence and something of contempt. Maybe the old saying should be revised to "Life is long, and art is short." LEONARD LIEBLING.

A JUST COMPLAINT

Here is a very just complaint from a correspondent of the MUSICAL COURIER in a New England city, who is also music editor of the leading local daily. There are publicity agents and publicity agents, a few of them well worth whatever salary they ask and, on the other hand, a great many expensive at any price.

TO THE MUSICAL COURIER:

I am so aggravated I could write an entire opus in minor fifths. I have a most unmusical growl that simply must be expressed. It is tuned to the lowest G flat in the scale, and ends in crashing crescendoes and annihilating discords. Do you ever—did you ever—no, of course, you never did—get a letter containing three or four small press clippings and an announcement that the most wonderful "ist" of the world was coming to your town on such and such a date—and not a single line of human interest for the publicity that people who want to give concerts, expect you to give them?

Not very long ago I had such an experience. I think one small paragraph would have contained all the real "story" about this so-ever wonderful artist, who is really only an ambitious student after all. With it came a letter which read something along this line: "Won't you make up something about So-and-So. You've got brains to burn!" (Exclamation point is mine.)

Are publicity people to infer that the "human interest" stories sent out about artists are "made up" thusly out of the more or less clever brains of the publicity agents?

It doesn't need much ingenuity to find a great deal of material from many sources about even fairly well known artists to develop good stories, which will help to fill any concert hall—but I think in cases like the above that it is rather imposing upon the local newspaper publicity persons to ask them to be the sustaining prop—or propaganda for an unknown artist. It isn't fair to the public and it seems like a case of hoping George will do what you should have done yourself before you started out on a concert tour.

Sincerely,

(Signed) LILA N. FLINT.

This, perhaps, will serve to show various press agents how little use they are to their clients.

PELLEAS AND MELISANDE

The question of giving Debussy's Pelleas and Melisande next season is under consideration by the management of the Metropolitan Opera. It is a work that calls for careful, intimate hearing in a small auditorium. Half its charm and effect will be lost in the great spaces of the Metropolitan. This is a good moment to suggest to the rich gentlemen who stand behind the Metropolitan how fine it would be to erect a smaller, supplementary opera house, an opéra comique, where works that require a more intimate atmosphere than the Metropolitan can offer, could be given. Such a house, supported in the years of its infancy by a guarantee, could, when it attained its growth, be put on the same self-supporting basis on which the Metropolitan now stands.

BENEFITS SHOULD BE INVESTIGATED

Dr. Francesco X. Sauchelli, a well known chiropractor, whose clients include many celebrated musical and theatrical persons, recently wrote an open letter to the newspapers, in which he made public a plan suggested by George Arliss, the actor, for the regulating of benefit entertainments (and their promoters) so as to guarantee that the participants are aiding a worthy cause, and that the beneficiaries actually receive the proceeds intended for them. Dr. Sauchelli's letter follows:

The Royalton, 47 West 43rd St., New York.
January 19, 1924.

To the Editor,

Exploitation of the actor and fleeing of the public, when masked as charity, is wicked and should be stopped. This is the sentiment of many leaders of the theatrical and musical profession, as gleaned from their correspondence with the writer. It hits at "Benefit" performances, so-called.

This correspondence began at the time when "benefits" were being given for the raising of funds with which to erect a theatrical hospital. The project met with strong disapproval on the part of the leaders of the profession, particularly Daniel Frohman and George Arliss. It was shown that the project had been placed in the hands of professional promoters, which may have been all right in itself. But the proposal was such an impossible one, the object so impractical that it deserved to be dropped. Fortunately, the writer was able to get some common-sense views across to the profession and the public through the assistance of the press and leaders. The net result was that the theatrical hospital idea was dropped.

At this time Mr. George Arliss took a very active interest in the whole question of publicity stunts and benefits. His broad experience, coupled with his sincere interest in the actor's welfare, was responsible for the expression of a very constructive suggestion. The leading New York dailies commented favorably on their editorial pages. The special theatrical periodicals accepted its principle and urged that definite action be taken. But the matter dragged along somewhat—and nothing was done.

Both by word of mouth and by letter Mr. Arliss explained his ideas to me, just before he sailed for England. His plan was as follows: A general committee was to be formed, representative of the different groups always involved in a benefit performance. The actor has always been solicited to give his time and talents free, for these benefit performances. The public's generosity is likewise depended upon for support; the press for free publicity to "the cause." Hence, a committee should represent these three elements. The musician and the singer come under the same category as the actor.

It was therefore suggested that a representative from the major theatrical, musical and vocal organizations be appointed, each to name a delegate. The press should always be invited, as a matter of course. The public could have the office of the Commission of Public Health, as its representative. In fact, Mr. Bird S. Coler, the present Commissioner, actually suggested recently that his office is ever ready to investigate and give inquirers necessary information as to the worthiness or otherwise of any "drive" on public money, making collections at various performances.

The creation and active operation of such a General Committee would work most advantageously to the best interests of all concerned. Only the greedy kind of professional promoter would be the loser. Any "cause" or benefit wishing to enlist the actors', musicians' and singers' help, and the help of the public, would apply directly to the Committee. The latter would investigate and act upon its findings. If the cause were found worthy it would provide as many stars as needed and the public would be assured of the actual appearance of these stars. If not found worthy, the veto of the Committee would be sufficient to prevent any possible fraud or exploitation.

Details on the working of the Committee could be worked out later. The present is the time for definite action.

Who is going to take up Mr. Arliss's suggestion and put it into operation? Action is needed. Let the theatrical profession give its views, and the musicians and singers their ideas also. Write the editor.

Yours very sincerely,

Dr. FRANCESCO X. SAUCHELLI,
Actors' Equity Official Chiropractor.

Dr. Sauchelli asks the MUSICAL COURIER to name "some eminent representative from the musical world, who might act on the preliminary committee, which will, I believe, soon hold a meeting to discuss ways and means."

Walter Damrosch, or Victor Herbert, or Henry Hadley would be ideal to serve on such a committee, whose formation is a happy thought on the part of Mr. Arliss.

Appreciating Dr. Sauchelli's efforts to further the idea, Bird S. Coler, Commissioner of Public Health, sent him the attached communication:

CITY OF NEW YORK
DEPARTMENT OF PUBLIC WELFARE
Municipal Building, Tenth Floor

January 19, 1924.

My dear Dr. Sauchelli:

Please accept this as my profound appreciation of your letter recently published.

Would it be possible for the theatrical and musical professions to form a committee to which would be submitted all requests for talent as well as those for the privilege of making collections at various performances.

Never in the history of the city has there been less poverty; yet the present prosperity has opened up a field for the greedy promoter, with the result that in many cases the money raised has not been properly expended at times even when the object was deserving.

If the theatrical and musical professions could be induced to form a committee which would pass upon all requests for talent, the use of theatres, etc., we would be very glad to place at the disposal of such an organization any information we may have, or, if none is available, to assign an investigator immediately.

As you are aware the Catholic people are federated through their form of church organization; the Jewish peo-

ple now have two magnificent federations covering the city; the Protestant people have also recently federated.

It is the hope of this department that the various groups of people interested in charitable and welfare work will be closely articulated. As no one raised more money for liberty bonds than the theatrical and musical professions and as they always volunteered first in every worthy appeal I have no doubt the other federations would welcome a like federation of managers and artists, who would be represented upon a general committee, which we contemplate would consist of representatives of each of the great religious faiths and the business organizations of the city as well as the city itself. Nothing would contribute more to the success of such an organization than the cooperation of those who have given so much. I know of no better way of meeting the abuses so well described by Mr. Arliss.

Sincerely,

(Signed) BIRD S. COLER,
Commissioner.

Musicians have suffered less than theatrical artists from questionable or fraudulent "benefit" enterprises, and principally because the singing and instrumental celebrities do not give their services gratis as often as their colleagues of the stage.

Most of the benefits for which musicians appear are given by regular organizations which engage the artists at a stipulated fee, or else buy up all the tickets of a concert or recital and resell them to the public at a figure higher than the purchasing price.

THE ART OF ADVERTISING

Chicagoans are gasping at the advertisements which the Chicago Civic Opera has published this season in the daily papers of the Middle West metropolis. Here is a sample:

WHAT DO YOU
THINK OF THIS

For the First Civic Opera Wednesday Mat.

JANUARY 16 at 2

"TROVATORE" with ROSA RAISA
in her last appearance this season.
CYRENA VAN GORDON, FORREST
LAMONT, GIACOMO RIMINI, VIR-
GILLIO LAZZARI.

This advertisement was clipped from the Chicago Tribune of Monday, January 14, and in the same paper, at the top of the Line O' Type column, appeared the following from the pen of Richard Henry Little, conductor of that humorous column: "The ads for Civic Opera are pepping up. That one last week, 'I'll See You Sunday at the Auditorium Theater,' was a humdinger. There was something so democratic, so neighborly, so civicish—if you know what we mean—in that ad that, if we could have got away yesterday, we would have gone right down to the Auditorium and wandered around from box to box, and munched peanuts and passed 'em to the box parties and slapped everybody on the back and said 'Hello, people, whadda yuh know?'"

Here is another advertisement that would do honor to Barnum or Ringling:

To Please You—
MARTHA

By Von Flotow

that opera which is packed full of melodies you find yourself humming for days afterwards—will be presented

Thursday Nite, Jan. 17

by the

Chicago Civic Opera

Martha is a great antidote for "the blues." Pareto and Schipa will be singing and Pavloska, Rimini, Trevisan. Condr., Panizza.

It will be an evening of Glorious Song.
"How many seats shall we reserve for you?"

R. D.

WORTH NOTICING

While the Reparations Commission is busy in Paris, the instance of a little town of Iler up in the northwestern corner of Seneca County, N. Y., might be mentioned. Iler was burdened with a town debt of \$1,300, so the intelligent citizenry of Iler organized a community club; the community club organized a silver cornet band; the silver cornet band gave concerts in Iler and neighboring villages, and within a few months the net proceeds had effectively disposed of the town debt of Iler. Respectfully called to the attention of the Reparations Commission!

A NEW ALLIANCE

The American Society of Artists, Composers and Publishers, and the French society of the same name, have just formed an offensive-defensive alliance. Under the terms of the arrangement the French

society agrees to collect the performing right fees in France, Luxembourg, Switzerland, Egypt, Dutch East Indies and Tangiers on all American works and to pay to the American society for each of its members the sums fixed in accordance with the unit system, which has been in vogue in France for three-quarters of a century. With the prevalent rage abroad for American jazz it seems as if a substantial sum could be collected, far more than French composers will be able to pick up here.

EUROPE AS A CONCERT FIELD

At no time in the history of music, surely, has America played the role that it plays today. Not by dint of its own artistic effort but by reason of its economic prosperity and attractiveness as a refuge from European confusion and poverty it has gathered within its borders about nine-tenths of all the big "talent" in the world. It suffers, not from a lack of artistic material, but from a surfeit of it. Meantime Europe is almost literally destitute of high class artists. Europe, which has the same highly educated art-hungry audiences, suffers artistic under-nourishment for the same reason that in parts it suffers under-nourishment in meats and fats while American packers are seeking markets for their wares: because it can't pay. The German concert seasons, still brilliant in the time of inflation, have sunk to a state of mediocrity unparalleled in decades, and by an inverse process of our own, are heading for stagnation.

There is no question: it is a state of things that requires the effort of intelligent enterprise; an effort at the resumption of normal trading such as is being made in the commercial field to rouse the world from its post-war sloth. No kind of endeavor is so dependent upon international exchange as music; no kind of artistry needs a carefully prepared field so much. Just in proportion as the American field is being ruined by over-competition, must the artist turn in the direction of other fields. Already the overflow from America has benefitted Australia and the far East; Japan is hearing artists whose very names are magic to European minds—the magic of treasures unattainable.

Perhaps it is idle for Europe to win the artists back with talk of ideals and gratitude, when the "great sons" seem to have turned their backs on their fatherlands for good. Just as Russia longs for its Chaliapins, its Rachmaninoffs, so Germany is hankering after its Onegins, Italy after its Giglis, Austria after its Kreislers and Jeritzas, who at best honor the home city with the crumbs from the table of the rich. But for some countries it is time to begin playing another tune. Russia, it seems, has been offering not only glory but real American dollars for the artist who will venture to Moscow or Petrograd; Italy is rewarding its opera singers—at the Scala at any rate—with good hard cash.

And now Germany is added to the list of "paying" countries. The economic revolution which has taken place in Germany within the last three months has brought the country back into the community of gold-standard nations. Its currency is reformed and stable, but the stability of its contracts exceeds that of the currency, for they are based on gold or the American dollar. German artists living in Germany, are today accepting German provincial engagements in preference to foreign ones because they are worth double in fees. The fees paid to stars at the leading opera houses even approach those actually paid in America; and the public pays for gala performances in Berlin gold prices twenty-five per cent in excess of Metropolitan prices. The proceeds of Kreisler's last concert in Berlin this season were slightly under five thousand dollars in American money.

If the German or Russian or Italian artist, then, is not moved by patriotism to return to the country that produced him, perhaps the American artist will for material reasons, take advantage of the European field. Managers, who for generations have been busy transporting artists from East to West, might well ease the jam by starting a movement the other way.

SUBLIME

It isn't every day that a bit of poetry drops into our editorial life; but when a correspondent from the Middle West feels like this, we are only too glad to give him an opportunity to say so. We shall not, however, reveal who the "artiste" was.

Was it mere fancy? or did the strongly modeled, strikingly patrician features of the eminent artiste reflect in the brilliant stage light a story of illy-hidden tragedy? To the careful observer an air of pensiveness dominated every movement save those lighted with the fires of genius—a sense of carefully repressed gloom. But she was in fine form, nevertheless, and the huge audience seemed loath to let her go, finally calming itself under the spell of a daintily arabesqued offering for encore, serenely and sweetly beautiful.

TWO BOYS

An interesting comparison has recently been brought to the attention of the writer in the shape of two compositions by two Russian boys. They were composed, it is true, many years apart, one of them in 1886, the other in 1923, but the boys were about the same age when they wrote them, about ten or eleven years old. Both of them are excellent works, but it is not of their excellence we wish to speak but of the extraordinary difference in the character of them.

The first of them is the composition of Josef Hofmann, the second by Shura Cherkassky. The full title of the first is as follows: "Josef Hofmann's Compositions for the Piano. Valse in A Flat. (6) Barcarolla. (5) Baltimore. George Willig & Co., Publishers. Dedice a Monsieur Marc Bernstein." This is the full title, and the one of these two works which is at hand is the waltz, not the barcarolla. The title of the other composition is: "Prelude Pathetique for piano. Composed at the age of eleven. First public performance Lyric Theater, Baltimore, Md., March 3, 1923. By Shura Cherkassky. .60 net. G. Fred Kranz Music Co., 303 N. Charles St., Baltimore, Md., To my friend Harold Randolph, Esq., with esteem and admiration. (This is printed on a separate slip and pasted on at the top of the first inside page.) Copyright, 1923, by Frederick R. Huber, Baltimore, Md. Printed in the U. S. A."

It will be noted from the above that the Hofmann waltz shows no copyright claim, and a letter to George Willig & Co., Baltimore, was returned by the postoffice marked "unknown." The firm is no doubt out of business. A letter to Carl Engel, Chief of the Music Division, Library of Congress, Washington, brought the following reply: "Search in our files and inquiry at the Copyright Office have failed to produce the slightest trace of Hofmann's Valse in A flat. If, as you say, the composition was not entered for copyright and bears no copyright notice on the printed copy, that would explain why neither this Division nor the Copyright Office has a record of it. What we do have, however, and what you perhaps know (and I didn't until this morning) is a composition the title of which reads—The Devil's Mill (Le moulin diabolique), composed by Josef Hofmann when (?) years of age and performed at his concerts on the Weber piano. New York. Willis Woodward & Co., 842 and 844 Broadway.—The copyright date is December 24, 1887."

This left the matter of the Valse in A flat still in doubt, and a letter was addressed to Mr. Hofmann, who wrote under date of January 5, 1924, from Pittsburgh: "You are correct. I composed in 1886 a Valse in A flat major which I then used to play in my concerts. I do not remember where it had been published. I was born in Cracow, January 20, 1876." (Grove's Dictionary gives 1877 but Baker has the correct date.)

It is a very excellent composition, this waltz, quite extraordinary for a boy of ten. From beginning to end it shows a certain smoothness of technic, and easy flow, well placed chords, tasteful expression, and bal-

anced form. The parts are neatly joined together and there is not the least sign of awkwardness nor uncertainty anywhere. And the tunes, as shown in the cuts accompanying the article, are first rate, with a regular Viennese tang to them. And it is all gay and youthful and full of good humor, the natural outpouring of the feelings of a happy and successful boy.

No less natural is the expression of feeling in Cherkassky's Prelude Pathetique, but how different! This boy has gone through all of the horrors of persecution in Russia during and since the war, and there is nothing gay nor light nor boyish in his composition. The peculiar pathetic character of it is felt particularly in the last of the excerpts here given.

There is no telling, of course, how this boy may develop. Hofmann, who started out with this gay lightness, has written much music in later years that is of so utterly different character that it is almost impossible to imagine it having come from the same set of brain cells. And Cherkassky may turn out to be in later years a composer of light fancies, after the Russian persecutions are forgotten and his present happy American environment gives him a different outlook on life.

AUDITORIUMS NEEDED

Is it not a rather remarkable thing that the New West is able to build itself suitable auditoriums for concerts, festivals, conventions, opera and symphony concerts, while the Old East, with its start of hundreds of years, is often unable to provide itself with a suitable home for such gatherings?

We have in mind the fine old Worcester Musical Festival, a festival that was formerly famous throughout America but which now finds its proper growth hampered by the fact that no suitable home is available. It is rumored that the New City Planning Board may be successful in bringing forth a new auditorium that will do justice to this splendid organization, but there seems to be no certainty of it, and for the present it seems that the festival will be held in its old quarters however inadequate they may be. It is felt by some that the return of the festival to the fall, after its experiment with a spring event, will have a rejuvenating effect. But the majority seem to hold the opinion that the erection of a proper auditorium is far more important.

How important a feature of the life of Worcester the musical

festival was felt to be is gathered from the fact that a great hotel was built to house the numbers of people who gathered each year for this occasion. The hotel is as fine as any hotel of the metropolis, and the mere fact of its existence, and the honor it does the city of Worcester, should be sufficient to induce the management of the festival to arrange for a proper auditorium for the festivals so as to assure their continuation and lasting popularity.

SAYS FINCK

"Music is a dying art," says Finck. He sees us sinking out of sight. He is alarmed at the number of empty benches "already disquietingly large," and he fears the effect of the activities of the futurists, for whom he has invented an amazing number of shocking names, and would invent still more shocking names no doubt did he not fear to burn up the paper and set the presses afire.

Curious it certainly is how the old people of every age see the end of the world coming. When you are born in 1854, 1924 seems a long time coming, and the "good old times" very far distant. Music is neither dead nor dying. These modernists and futurists are having a lovely time and amusing us as well as themselves—and as for taking them seriously, that would be foolish, for it would spoil our fun and give them exactly what they like best, for they thrive on abuse and notoriety is their food and drink.

REINER'S POPULARITY

Fritz Reiner, the Cincinnati Symphony conductor, will conduct a number of European orchestras as guest during this coming summer in Europe. He is already invited for Vienna, London, Stockholm and Berlin. One hears, however, that he will return here by the first of August and conduct part of the annual season of Stadium concerts.

THEMES FROM VALSE IN A FLAT

By JOSEF HOFMANN

I

8

8

R.H.

L.H.

II

R.H.

L.H.

III

THEMES FROM PRELUDE PATHETIQUE

By SHURA CHERKASSKY

I

Con moto $\text{♩} = 150$

dim. e ritenuto

II

With feeling $\text{♩} = 104$

p

III

p

STRAVINSKY'S SACRE DU PRINTEMPS

An event of the utmost significance was the Thursday evening (January 31) Carnegie Hall performance by this orchestra, under Pierre Monteux, of Stravinsky's *Le Sacre du Printemps* (The Rites of Spring), which had its New York premiere on this occasion. Previously the work had been performed in Boston and Philadelphia, and its absolutely first hearing was in Paris about a dozen years ago when it was hissed and received with many other demonstrations of antipathy and anger.

There now seems no reason why this music should not be listened to quietly and without ruffling the temper of the hearers. It still sounds "dissonant" in spots and seems complicated to some ears on account of the intricate part writing and harmonic treatment, but on the whole the form, design, content, and workmanship of this symphonic masterpiece are quite clear to those who have been following the trend of modern music and are able to assimilate new ideas and tendencies later than the period of Brahms, Wagner, Liszt and Strauss.

The Stravinsky work was originally music for a ballet, but at Carnegie Hall last week the score was given as a concert number. A subtitle describes the Rites of Spring as "a picture of pagan Russia." It is in two parts, the first being called The Adoration of the Earth, and the second bearing the caption of The Sacrifice. The plan of the whole composition is to tell of the coming of Spring and to depict the rituals and ceremonies with which its advent used to be received in the olden days in many countries of Europe. There are dances, invocations, rhapsodies, processions, chants, and finally there is the sacrifice of a young woman who dances herself to death.

To those who are not familiar with the Stravinsky style and manner, it is useless to try to describe any of his music. To those who have knowledge of the other scores of this wonderfully gifted composer it would be easy to give a picture of *Le Sacre du Printemps* because it can be disposed of by saying that it resembles Petroushka, The Firebird, and other emanations from the pen of Stravinsky. The score of this Spring symphony—how Beethoven and Schumann would have stared at these pages—is brilliant in the extreme and reaches the highest points of virtuosity in writing for the orchestra. No composer ever has delivered a more skillful, subtle, or intensely effective message than this one by Stravinsky. There are snatches of melody here and there, but they do not seem to be as important as his descriptive passages. In this music he seems to describe physical sensations and other material reactions rather than to express spiritual thoughts and abstract ideas, longings, and aspirations. The music is convincing, fascinating, all conquering. One would not be exaggerating too much to say that nothing like it ever has been composed in point of eloquence and expressiveness in the modern sense. One longs to hear this remarkable work again because its manifold details cannot possibly be grasped in the first experience of it. The orchestra performed its part with striking technical mastery and musical cohesiveness. The audience showered applause upon the players and the conductor and must have liked the composition or else the approbation would not have been so general and prolonged.

Preceding the Stravinsky work came Mozart's Jupiter symphony, delicately and artistically played and between Mozart and Stravinsky there was placed the Sibelius violin concerto, with concertmaster Richard Burgin as the soloist. He played the difficult and introspective piece with marked seriousness of purpose, musical perception and a diversified and polished technic.

OPERA IN OUR LANGUAGE

"If five foreign-born men," says a manifesto of the Opera in Our Language Foundation, "Messrs. Kahn, Gatti-Casazza, Insull, Polacco and Eckstein, govern the operatic destinies of the United States . . . it is the duty of American-born citizens to remove this injustice."

That sounds interesting. It has the appearance of being very true and very convincing. And, in very truth, if we get under the skin a bit we find a rather discouraging state of things in our opera situation in so far as Americanism is concerned.

By such statements as the one here quoted we are suddenly reminded that we are, in very fact, dependent largely upon foreign born Americans for what opera we have, for the very simple and wholly adequate reason that our American millionaires take very little interest in the matter. They give, it is true, willingly enough, to the support of opera. But their minds and their interests are elsewhere.

The Opera in Our Language Foundation and the

David Bispham Memorial Fund are calling for an opera endowment. On their letter heads, in prominent position, stands the name of Mrs. Rockefeller McCormick, treasurer. In the list of Honorary Chairmen stands the name of Dr. Norman Bridge, and there are other millionaires elsewhere mentioned as interested in this work.

Then where is the endowment? Is not the answer to the problem of foreign control of American opera in that very thing? Our millionaires are generously giving their millions to the support of philanthropies that seem important, valuable, to them: Rockefeller to medical research, Dr. Bridge to something similar, Carnegie to star gazing and library building, and to the publication of British music, and so on down the line. They are not interested in opera except, apparently, as a social event. The Juilliard Foundation, in connection with which opera was mentioned when it was instituted, does nothing for it. And in the Chicago and New York operas, Insull and Kahn are the men who interest themselves for the control while the Americans merely give their material support in so far as it is necessary to keep the houses open and meet the yearly deficit.

But it is absurd to attach any blame to anybody for this state of affairs. If a man's money is his own, his interests are no less his own, and it is nobody's business to dictate to him what they should be. You can no more tell a man what he shall be interested in than you can control his preference for beef or mutton—*De gustibus*.

But Mrs. Rockefeller McCormick, it must be acknowledged, is taking a peculiar attitude in permitting her name to be used in an appeal to others to endow an organization of which she is the treasurer. The inevitable query must be, "Why doesn't she endow it if she is so much interested?"

And we wonder that ourselves.

ORCHESTRA PATRONS SEEK
MEANS OF REDUCING DEFICITS

At Dinner Given by Clarence H. Mackay to Prominent Patrons of America's Leading Orchestras, Problem of Meeting the Tremendous Annual Deficit and Seeking Economies Is Discussed—Managers Also Dine

On Saturday evening, February 2, Clarence H. Mackay gave a dinner at his home to which there were invited the prominent patrons of the leading symphony orchestras of the United States. Among those present were Alexander Van Rensselaer and William J. Turner of the Philadelphia Orchestra Association; Henry Harkness Flagler of the Symphony Society of New York; Charles H. Hamill of the Orchestral Association, Chicago; William H. Murphy of the Detroit Symphony Society; Elbert L. Carpenter of the Orchestral Association Minneapolis, Minn.; George Todd of the Rochester Symphony Society; Louis T. More of the Orchestra Association, Cincinnati, Ohio; Melville Clark of the Syracuse Symphony Orchestra; Frederic A. Juilliard, Otto H. Kahn and Marshall Field of the Philharmonic Society of New York, and Kenneth O'Brien. Mr. Severance, president of the Cleveland Orchestra, and William A. Clark, Jr., founder and sole guarantor of the Los Angeles Philharmonic Orchestra, unable to attend themselves, had sent on their respective orchestra managers, Mrs. Caroline Smith and Mrs. Adella Prentiss Hughes, to represent them, but under a misapprehension, as the dinner turned out to be strictly confined to the male sex.

After the dinner the following announcement was made: "During the dinner there was informal discussion of the various problems now confronting the various orchestra associations, foremost among them being the question of annual deficits and endowments. It was brought to the attention of the presidents that the annual deficits of the thirteen orchestras in the United States approximated \$1,250,000 on an annual expenditure of not less than \$5,000,000."

A spokesman for Clarence Mackay also made the statement that within a few days it was hoped to give a more detailed account of the results of the conference.

It is understood that the principal subject discussed was the possibility, through coordination, of introducing certain economies in the operations of symphony orchestras which would result in a lowering of the deficits. The abolition of competition among the orchestras for good solo players; the possibility of cooperative engagement of soloists; the practicability of exchanging rare and unusual library numbers were some of the mediums suggested.

MANAGERS DINE TOO.

At the same time the managers of a number of the leading American symphony orchestras were dining at the Waldorf-Astoria at the invitation of the Philharmonic Society. Those present included Arthur Judson (New Philharmonic and Philadelphia), Adella Prentiss Hughes (Cleveland), Mrs. H. W. Darby (Cincinnati), W. E. Walter (Detroit), Mrs. Caroline A. Smith (Los Angeles), and Louis Mattson (Philadelphia). A bountiful dinner was enjoyed and there was some discussion of the same problems that were receiving attention at the same time at the Mackay dinner. After dinner the managers were transported to Mr. Mackay's residence, where everyone listened to a musical program provided by Mme. Wanda Landowska and Jacques Thibaud.

The Boston Symphony was not represented at either gathering. An invitation was extended but declined owing to the fact that the Boston Orchestra has always settled its own problems in its own way and is the only large symphony orchestra in America that is run on a free shop principle.

I SEE THAT—

Plans are under way for a permanent grand opera company within the limits of Greater New York.

Frau Minna Pfitzner, mother of Dr. Heinrich Pfitzner and Dr. Hans Pfitzner, died on January 26.

Florence Easton was guest of honor at a dinner of the National Association of Women Painters and Sculptors. May Peterson was compelled to sing twelve encore numbers at her recent recital in Anderson, S. C.

Mieczyslaw Münz had a sold-out house for his Cedar Rapids recital.

The League of Composers will discuss Jazz or Modern Popular Music at the lecture on February 10.

There is a man in Sheffield, Ill., who has seven children and they all play the saxophone.

Yolanda Mero believes that there is no better omen for the future of American music than in the attention paid to it in the public schools.

Clarence Dickinson began his annual Historical Lecture Recitals at Union Theological Seminary on February 5.

Baroness von Klenner gave a talk recently for the Jackson Heights Club.

Laurie Merrill has gone to Florida and Cuba to give song recitals.

The Mozart Society's Pageant, Ball and Carnival was a great success.

Fritz Reiner will conduct a number of European orchestras as guest next summer.

Six cities will hear Levitzki for the first time on his present Western tour.

Lucchese will begin her concert tour of California at Modesto on February 21.

The Malkin brothers believe that prohibition is needed in the field of music composition.

Frederick W. Huber has organized a Civic Grand Opera Company for Baltimore.

Josef Adler entertained for Florence McMillan, founder and director of the Parnassus Club.

Claude Warford's Operatic Vaudeville is popular.

Erna Rubinstein will extend her stay in this country to include April and May.

John N. Burnham, blind composer, won the Hymn Society's prize for the best tune to Farrington's *Our Christ*.

Schneevoigt will appear as guest conductor with the Boston Symphony Orchestra.

Henry Hadley's choral work, *Resurgam*, will be given its first performance in London on April 8.

John McCormick will tour the Far East, beginning early in April, 1925.

Sascha Jacobsen was a headliner at the Hippodrome last week.

A dinner was given at Hotel Astor on Sunday evening in honor of Mrs. Edward A. MacDowell.

Mr. and Mrs. Theodore Bauer perished in a fire at the Club Petroushka last Thursday evening.

Hattye Mueller, pupil of Alberto Jonas, is winning recognition as a composer.

Nikisch will make his third appearance in Boston on February 10.

Herman Neuman is now located in new studios at 645 Madison avenue.

George Reimherr is scoring on tour as leading man with Eleanor Painter in *The Chiffon Girl*.

Harriet Foster and her pupils meet once a month and sing to each other.

Lenora Sparkes has been engaged as soloist for the spring tour of the Minneapolis Orchestra.

Maier and Pattison are playing three times in Chicago within four weeks.

Ethel Leginska was heard by an audience of 10,000 when she played recently in San Francisco.

Giannini's success with the Minneapolis Orchestra resulted in an engagement for a recital in that city.

Katharine Goodson will return to America on January 1, 1925, and remain until May 1.

Vera Schwatz has cancelled her season at the Vienna Staatsoper.

The jury meeting of the International Society for Contemporary Music will be held in Zurich February 26-28.

"The great essentials for the singer are three in number: vocal science, vocal skill and vocal art."—Harry Colin Thorpe.

Lisa Roma won unusually fine press tributes while on tour with the Kansas City Little Symphony Orchestra.

Hans Hess is now under his own management.

Florence Macbeth has formed a company to present Wolf-Ferrari's *Secret of Suzanne* in the Middle West.

Archibald Sessions won fine press tributes following his first organ recital in Sydney, Australia.

Cesar Thomson will give a recital in Aeolian Hall on the evening of March 24.

Telmanyi is playing a new work by Carl Nielsen at his Chicago and New York recitals.

The contract has been signed for the Metropolitan Opera Company to appear in Atlanta this spring.

Annie Louise David will sail for Europe on June 8 to fulfill some engagements abroad.

Mme. de Horvath is frequently compared with men pianists.

The Damrosch family has blazed the trail in the matter of symphony concerts for young people.

Elizabeth Gutman is now under the management of Harry and Arthur Culbertson.

Margaret Matzenauer has been granted a divorce from Floyd Glotzbach.

It is rumored that Maestro Guarneri will conduct the Chicago Civic Opera next season.

Barbara Kemp and her husband, Max von Schillings, are en route for America.

Mr. and Mrs. R. E. Johnston entertained for Commissioner and Mrs. Richard E. Enright.

Bonci will be in America in the fall and conduct master classes in the art of song.

Boston will hear Anne Roselle twice during February.

Charlotte Petrucelli, a New York girl, made a successful debut in opera in Italy.

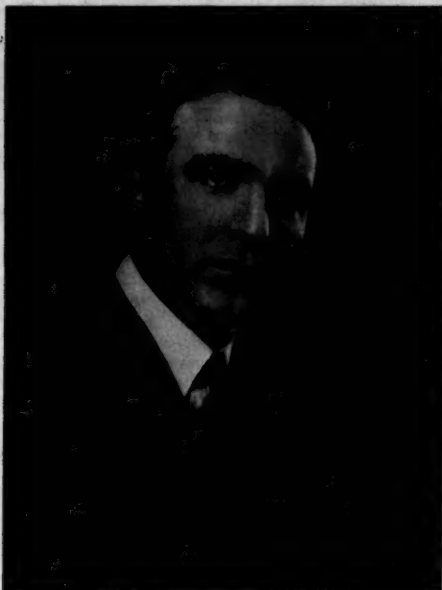
Albert Spalding memorized John Powell's violin concerto in ten days.

The Chicago Opera opened its Boston season with a splendid performance of *L'Africaine*. G. N.

PAPALARDO OPERA ENSEMBLE AIMS TO POPULARIZE OPERA

Repertory of Ensemble Is Large and Special Feature Is
Made of Entire Puccini Program

The latest development in the operatic field is that of the Papalardo Opera Ensemble. Much curiosity has been aroused over the announcement of this newly formed organization, and, judging by the number of inquiries so



Harris & Ewing photo

ARTURO PAPALARDO

far received by the director, it is plain that interest in the idea of the ensemble is widespread. Everybody is asking for more details.

The main idea of the ensemble is to popularize opera. The chief organizations giving opera in this country are the Metropolitan and Chicago Opera companies. And even the Metropolitan finds it necessary to satisfy the hunger of the public for opera by giving Sunday night opera concerts. The concerts consist of selections from the operas, given without costumes or acting, yet appealing to a varied audience and packing the house. If, in a city like New York, there is room for such opera concerts, where almost every night of the week opera is given superbly, surely other cities and towns would also find such concerts of great interest. And if Mr. Gatti-Casazza finds it profitable to give Sunday night concerts, then it would certainly seem that it would be profitable elsewhere.

Such, then, is the underlying reason for the existence of the Papalardo Opera Ensemble. It proposes to give performances of opera in the most artistic manner, with brilliant casts of experienced artists, under the direction of Maestro Arturo Papalardo.

The value of such an ensemble to clubs and theaters is readily understood. Instead of impromptu performances of opera, loosely gotten together, and of doubtful merit and interest, the ensemble can be depended upon to give a first class performance, full of charm and appeal to music lovers and those desiring to become better acquainted with opera.

The value of the Opera Ensemble to educational institutions cannot be overestimated. It enables them to present opera concerts or performances of opera of sterling quality to their audiences of growing Americans.

One of the ever present obstacles to the giving of opera is the expense attached to the production. This has been largely eliminated by the director. The performances will be given after the manner made popular by the Ben Greet Shakespearean Players. They used no expensive scenery, just curtains and whatever "props" were on hand where they presented their plays. The Papalardo Opera Ensemble will follow in their footsteps. To further lessen the expense, a string quartet or double quartet, locally engaged for the performance, will, together with the piano, play the accompaniments to the performances whenever a larger local orchestra is not available. No chorus will be included unless a local choral society can be used for the purpose.

Performances consisting of entire acts of an opera or entire scenes and acts from different operas will be given in costume with acting, in theaters, clubs, schools, and for colleges and music festivals. The highest artistic standards will be maintained. The various casts making up the ensemble will be selected by the director.

The ensemble appearances will provide a great outlet for those qualified and therefore entitled to recognition as operatic singers. It will rest upon them as well as upon the shoulders of their conductor, Papalardo, to develop a taste and a desire on the part of the American public to hear opera.

Musical organizations find that a performance of this kind is unusually attractive and also surprisingly inexpensive. Those

engaging the ensemble make their own selection of opera or combination of operas from the following large repertory: Rigoletto, Trovatore, Traviata, Otello, Forza del Destino, Aida, Lucia, Tales of Hoffman, Barber of Seville, Cavalleria Rusticana, Pagliacci, Carmen, Faust, Don Pasquale and several others. An entire Puccini program, consisting of solos, duets and quartets from Boheme, Tosca and Madame Butterfly (given without costume or orchestra, but with piano only, for copyright reasons), is a special feature of the ensemble.

The Papalardo Opera Ensemble can be depended upon to "deliver the goods" in the way that the public has a right to expect from an operatic conductor of Maestro Papalardo's reputation. His sterling musicianship and international experience as a conductor of opera in Russia, South America, Italy and the United States, justify the confidence that is being shown in his ability to guide the Opera Ensemble along a successful course.

Cry of the Woman More Popular Than Ever

The new song by Mana-Zucca, The Cry of the Woman, continues to enthuse prominent singers. Letters of praise are constantly being received by the composer. Some of these are as follows:

Carmella Ponselle: "Your song, The Cry of the Woman, is just wonderful. I shall use it on my concert programs." Evelyn Herbert: "Your latest song, The Cry of the Woman, is a gem. You have caught something fine in it—something that makes one want to sing it over and over. It is bound to be a huge success."

Helen Lubarski: "Your song, The Cry of the Woman, was made for me. It's a thriller and every woman with a dramatic soprano voice will find that song a sure winner. I shall always sing it. The text is quite unusual and your music seems to express every word."

Idelle Patterson: "Your new song, The Cry of the Woman, is a gem, and especially suited to my voice. I feel I can have a genuine success with it."

Marie Rothman: "Your song, The Cry of the Woman, is simply beautiful and every one who hears it is as enthusiastic about it as I am."

Marie Stone Langston: "I shall be so glad to sing your wonderful song, The Cry of the Woman."

Patton Engaged for Boston Again

Fred Patton will sing the Rossini Stabat Mater with the Boston Cecilia Society on February 13, a work that the popular baritone has performed many times in the cities in the East. On January 31 and February 1, the artist sang the Beethoven Ninth Symphony with the New York Symphony Orchestra at Carnegie Hall, New York.

Church Positions for Shaw Artists

Elizabeth (Patti) Harrison has been engaged as soprano soloist of St. Stephen's Church, Philadelphia, and Marguerite Barr has been engaged as contralto soloist of St. Luke's Church, Philadelphia. Both of these singers are artist pupils of W. Warren Shaw.

Dorothy Branthoover to Sing in Pittsburgh

Dorothy Branthoover, one of Oscar Saenger's young artist-pupils, is to appear in recital at Carnegie Music Hall in Pittsburgh on February 18. Although this will be her first professional appearance there, Miss Branthoover's work is well and favorably known to music lovers of that city.

Moiseiwitsch Arouses Enthusiasm

Benno Moiseiwitsch aroused tremendous enthusiasm upon his second appearance in piano recital at Queen's Hall, London, and received a great ovation at the close of his program, according to cable reports from London.

Arden and Schipa for Chicago

Cecil Arden, of the Metropolitan Opera Company, will be heard with Tito Schipa in Chicago on Sunday afternoon, February 10.

Van den Burg Memorial

The committee interested in producing the works of the late Hans van den Burg will meet tonight, February 7, at 47 West Forty-second Street, Room 318, at 8 o'clock sharp.

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Street, N. Y. C.

Varady Plays in Utica

Rozsi Varady, the Hungarian cellist, played recently in Utica and was greeted by a crowded house and hearty demonstration of applause. The singer was Ruth M. Ely, whose coloratura voice and striking appearance charmed the members of the Utica Singing Society, under whose auspices, in conjunction with Paul Sydow, New York, the concert took place. The accompanist was Walter S. Krebs. A supper in honor of the artists, over which Director Magendanz, of the Utica Academy of Music, presided, closed the enjoyable evening.

Sundelius "Generous" to St. Thomas

"The prima donna was very generous to her audience, giving four groups of songs and repeated encores, in which the full beauty of her voice in all its clearness, richness and iridescence of tonal color was heard." The preceding is from the St. Thomas, Ont., Times-Journal of January 18, giving the verdict of that newspaper's report of the singing of Marie Sundelius as soloist with the well known Mendelssohn Glee Club of that city.

Sparkes to Tour with Orchestra

Lenora Sparkes, soprano, has been engaged as soloist for the spring tour of the Minneapolis Orchestra, Henri Verbrugghen, conductor, during the month of May.

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MALKIN

Joseph Malkin proved himself to be a finished master of the cello.—*Daily News*, Galveston, Tex., March 6, 1923.

Joseph Malkin represented the genius spirit of music.—*Dallas Dispatch*, Dallas, Tex., March 4, 1923.

Joseph Malkin does not "play" the violoncello; he caresses it and

it responds.—*Herald-Age*, Birmingham, Ala., Nov. 30, 1923.

His tone is superb, his technique flawless, and his bow possesses magic; Mr. Malkin ranks with the masters.—*Trenton Evening Times*, Dec. 11, 1923.

The cellist is a marvel. . . . He is without doubt the best instru-

mentalist that ever visited this city.—*Pottsville Morning News*, Oct. 12, 1923.

The tones of the violoncello could not be surpassed for warmth and mobility.—*Galesburg Evening Mail*.

MANFRED MALKIN:

Powerful imagination and poetic

tenderness.—*N. Y. Staats Zeitung*.

Beautiful tone.—*The Globe*.

Independence and originality.—*Evening Mail*.

Power and expressiveness.—*N. Y. World*.

Delightful Chopin player.—*Brooklyn Daily Eagle*.

Two more interesting artists have not been heard in New York this season.—*N. Y. Evening Telegram*.

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GOTHAM GOSSIP

NATIONAL ASSOCIATION OF ORGANISTS' DINNER.

Forty-two members and friends of the N. A. O. sat at the tables at the January 29 dinner, at the Woodstock Hotel, with President Noble, Chairman McAll, Secretary Nevins and other officers at the officers' table. Dr. Audsley read a paper on How an Organ Pipe Speaks, quoting Tyndall, Helmholtz, and others on the subject, and characterized Tyndall's statements as "a mass of nonsense." He told how a pipe really speaks, all this being a statement of his sixty years' study. Mr. Mayland gave a talk on the best way to get results from chimes hung as tubes with a heavy load attached. President Noble spoke of Public School 15, East Fifth Street, and the music work there. He attended graduation exercises in which seventy-six children of foreign born parents showed the splendid result of music work under Mrs. Knox, the principal. Mr. Noble said that the contests in music are growing, with six districts to be heard in February; so far the best work is done by pianists and violinists. Choral clubs are beginning to compete, and the movement is spreading, so that he, as chairman, has inquiries from Boston, Philadelphia and Los Angeles. Following the elimination choral contests, there will be a deciding contest at either Carnegie Hall or Metropolitan Opera House, New York. Secretary Nevins told of the pamphlet soon to be issued by the N. A. O., including information as to what is going on in various States, the aims of the society, methods of organizing chapters, calendar, convention announcements, etc. Just what to do to stir even greater interest in the Metropolitan district (there are now nearly 300 members) was discussed. Chairman McAll had a truly original idea, when he proposed that every person present should rise and briefly give his name and tell a little of his or her church music work. There was general response to this, those who did so being Macrum, Hammond, Fowler, Carpenter, Deverell, Schminke, Porter, Miles, White, Pilcher, Waters, Lake, Cole, Barber, Gillespie, Kendrick, Boyle, Wyckoff, Farnam, Strong, Duncklee and Riesberg. Clarence Dickinson, Mrs. Dickinson, Kate Elizabeth Fox, and others had previously left the dining room.

Chairman McAll spoke of the big Chicago event of February 11, when, under the Illinois State Council, organ and orchestra (under Conductor Stock) will participate in a grand concert of all-American works.

MOZART MUSIC AT BRICK CHURCH NOON-HOUR.

The green and gold interior of the Brick Church was crowded January 25 to hear the Mozart Program by Dr. Dickinson, with Gitta Erstinn, soprano; Ernest Wagner, flutist, and Mildred Dilling, harpist. Miss Erstinn's clear and high voice, with her distinct enunciation, made her singing of The Violet particularly enjoyable. Later she sang Alleluia, consisting of a repetition of this one word in all

manner of melody and coloratura passages characteristic of Mozart, with a beautiful high C at the close. A novelty was the rondo for flute and harp, sweetly pretty and graceful music. Organ numbers played by Dr. Dickinson with his acknowledged taste and clear technic were allegro from a symphony, the well known Lullaby, and overture to Figaro.

At the Friday Noon hour of music, February 8, a Brahms program will be given by Dr. Dickinson, with Marjorie Squires, contralto, and Josef Kovarik, violinist. The program includes: rhapsody in G minor, and rhapsody in E flat, Chorale Prelude, A Rose Breaks into Bloom, Moonlight, and Hungarian Dance; for viola, Allegretto Grazioso (sonata in F minor), valse in A major, and lullaby; for contralto, Eternal Love, Serenade, and The Virgin's Cradle Song (with viola obligato).

RANKIN AT HOME AND STUDIO ACTIVITIES.

Adele Luis Rankin gave an "at home," Saturday afternoon, January 26, in honor of Earl Laros, well known concert pianist, heard in a recital in Aeolian Hall on January 27.

Mr. Laros played two of his own compositions, Gavotte and Prelude, to the delight of his audience. Others who contributed to an interesting program were Ethel Dobson, who sang Morning (Speaks) and A Birthday (Woodman); Earl Tuckerman, who sang the aria from Hora Novissima splendidly; Wallace Radcliffe, who sang John Prindle Scott's Old Road, and Herman Piston, promising young violinist, who gave Chanson (Friml), waltz by Brahms-Hochstein, Last Rose of Summer (Auer). Harry Hirt and Harold Waters accompanied the artists.

Miss Rankin sang Scott's new song, April Time, which she also gave at the radio recital, WEA, January 28.

Among those present were Doral Bethman, Gustav L. Becker, M. Bragdon, W. Blackledge, Thomas Joyce, Esperanza Garigue, Kenneth Lozier, Elizabeth Patterson, Mr. and Mrs. Stocker, M. B. Swaab, Mrs. and Mrs. Seward, Mr. and Mrs. Robert Huntington Terry, Baroness von Klenner and Ida Geer Weller.

Miss Rankin gave a very successful concert for the School Extension Committee in Jersey City in December. The program being made up exclusively of her students from that city. Hazel Wilkenson and Charles Wesling recently appeared in a vaudeville sketch at the Crystal Palace, Jersey City. Alice Johnson has been engaged as soloist in the German Lutheran Church, Jersey City. Elizabeth Marrett has been engaged as soloist in St. Paul's Lutheran Church, Easton, Pa. Elizabeth Garrison has secured a position with the Tompkins Avenue Congregational Church choir, Brooklyn, N. Y.

BLIND COMPOSER BURNHAM WINS PRIZE.

To John N. Burnham, the blind composer and organist of the Lutheran Church of the Epiphany in Harlem, New York City, has been awarded the prize offered by the Hymn Society for the best tune to Rev. Harry Webb Farrington's Harvard prize hymn, Our Christ, which begins:

I know not how Bethlehem's Babe
Could in the Godhead be,
I only know the Manger Child
Has brought God's life to me.

The judges—Rev. Dr. Milton S. Littlechild, chairman; Professor H. Augustine Smith, Clarence Dickinson, Waldo S. Pratt, and Augustus S. Newman—made announcement of their award at the recent meeting of the Hymn Society.

Mr. Burnham, born in Boston in 1871, lost his sight when but a young child. In 1881 he went to Perkins Institute for the Blind in Boston, where he received his general education, specializing in piano, organ and musical theory, and graduating in 1890. The following year he came to New

York and began a bitter struggle for a foothold in the musical profession.

The winning work was selected from 1,003 compositions, received from all parts of this country and from six other countries, by composers in all walks of life.

The Hymn Society will present the winning composition at a service to be held in a New York church, at which time a number of the competing manuscripts will also be presented.

GRAND OPERA SOCIETY GIVES MIGNON FEBRUARY 15.

The Grand Opera Society of New York, Zilpha Barnes Wood, Mus. Bac., director, will give the opera, Mignon, with full cast and chorus, for the benefit of Community Center of Public School No. 52, Broadway and Academy streets, on Friday evening, February 15, and on February 21 will present this opera at the public school on West 42nd street. Certain public schools and community centers have asked for this popular opera at a later date. Other educational features are in preparation, all in the English language, that people may understand the story which underlies the musical expression.

Faust was given per WJZ radio, January 29, by the Grand Opera Society, and the principal soloists were Jennie Anderson, Edna Craig Bianchi, Belle Fromme, Ruth McElvain, Bertha Smith, Rea Sprague, Egrid Telliere, Lola Wilson, M. H. Carlsen, Douglas Crawford, Glenn Christie, J. B. Grinnich, Jos. L. McKenna, Augustus Post and Alfonso Romero.

MANNES AUDIENCE ENCORES BACH.

The Bach Air on the G string was played with such nobility of tone and deep effect that the audience of 10,000 or so listeners at the last Metropolitan Museum of Art orchestra concert, conducted by David Mannes, January 26, vigorously re-demanded it. From this one gets some impression of the love of music prevalent among these attendants at the Mannes concerts, many of whom sit on the cold tile floors, in corridors, and stand rows deep in scattered throngs. Another number which was heartily applauded was the well known Moszkowski Serenade. The immense audience, so closely attentive, with the sonority of effects gained under Conductor Mannes, and the large variety of music, all this interested everyone, and particularly the never-jaded present writer. The concerts are to be resumed March 1, and at five o'clock on the days of the concerts Frances Moore gives free lectures in the lecture hall of the museum on the orchestra, with special reference to the evening's programs; Alice Nichols, Em Smith, and C'Zelma Crosby assist.

BOARD OF EDUCATION RECITALS AND CONCERTS.

The many free public lectures, recitals, concerts, etc., under the auspices of the Board of Education in Greater New York, continue with interesting participants. Recent events were as follows: organ recital, W. A. Goldsworthy, Washington Irving High School; concerts with talks, by Charles D. Isaacson; Romberg and MacDowell, by June Mullin; Music We All Should Know, by Marie Josephine Wiethan; the Frank T. Molony studio concert; Modern American Composers and Their Songs, by Anna A. Flick; Immortal songs of Gilbert and Sullivan, by June Mullin; An Evening of Song, by Marie van Gelder; concert, two-piano music, by Miss Wiethan. Piano Recital, Elly Ney, Washington Irving High School; Music of France, by Miss Wiethan; Madame Butterfly, by Marguerite Potter; Ethelbert Nevins, by Grace H. Riheldaffer.

CITY COLLEGE ORGAN RECITALS.

Samuel A. Baldwin always plays standard original organ works, or transcriptions for the organ, at his Wednesday and Sunday four o'clock organ recitals at City College. During the month of February there are on his programs names of leading classic and modern composers, including also quite a few Americans, or those living in America. Such works are by Gordon Balch Nevins, of Johnstown, Pa.; Felix Borowski, Chicago Musical College; Cedric W. Lemont, Chicago; R. S. Stoughton, Worcester, Mass.; Edward A. MacDowell; Pietro A. Yon, New York; Joseph W. Clokey, Miami, Fla.; H. B. Jepson, Yale University; Arthur Foote, Boston; James H. Rogers, Cleveland, and Joseph Bonnet, New York. Worthy of special attention is the fact that on Sunday afternoon, February 17, Reubke's sonata, the XCIV Psalm, is to be performed.

F. DE VILLA BALL PLAYS MODERN'S MUSIC.

Frances De Villa Ball concluded her series of four piano lecture-recitals, exclusively devoted to modernists, with her recital of January 31. She talks with evident enthusiasm and conviction on the features of each composer's works, and plays them with entire devotion. Debussy and his overtones, fifths, sevenths, ninths, and what not; novel combinations of tones, with totally unrelated chord progressions; the grouping of simultaneous steps and half-tones, as evinced in the works of Ravel, Griffes, Faurdtrain, Ireland, Pick Mangiagalli, Ornstein, Whithorne, and other extremists, all this greatly interested her audiences. Whether there is true music in these sound conglomerations has nothing to do with the fact that many people are really interested in such outpourings of cacophony.

SARA FRANCK'S PIANO RECITAL.

Sara Franck played a program of classic and modern music at Rumford Hall, January 30, which showed her as a talented and musical person of much promise; Henrietta A. Cammeyer is much interested in her career.

EMILY GRACE KAY AT MUSIC STUDENTS' LEAGUE.

Miss Kay, sometime ago of St. Paul (Minn.) and Washington (D. C.) and now in the metropolis, gave her talk, Introduction to Composition, for the Music Students' League on January 29. Miss Kay has an extended knowledge of the otherwise dry subject of harmony, and in such talks brings the subject to clear understanding.

VERY REV. MANZETTI LECTURES ON CHURCH MUSIC.

Very Reverend Leo P. Manzetti, Mus. Doc., vice-president of the Society of Saint Gregory of America, gave a talk on the Characteristics of Church Music, College of the Sacred Heart, New York, January 30. He enlarged on the Roman Catholic music as taught under the auspices of the Pius X School of Liturgical Music.

IRMANETTE-SHERMAN JOINT RECITAL.

At Hunter College, January 27, Irmannette (Frisch), violinist, and Shirley Sherman, pianist, shared a program of music largely by modern composers. This was in the series

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Devries, Chicago American, Nov. 14, 1923.Management: HARRISON & HARSHBARGER,
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of concerts given by the Culture Forum, which on January 26 also gave a musical program, George Milbauer, tenor, singing.

LEAKE AND WATTS HOME MUSIC.

Music at the Leake and Watts Orphan House, Yonkers, N. Y., is important. They had a band with Arthur F. Witte, director (fifty pieces), a new orchestra under Edward Lawson, and on Christmas Eve carols were sung by the Y. H. S. Glee Club.

MARION ROSS IN DEBUT RECITAL.

Marion Ross, lyric soprano, gave her debut recital at Union Hill High School, Weehawken, N. J., January 29, before a large and appreciative audience. Miss Ross was graduated from this school last spring. The "moody" song recital, as it was called, included five groups, designated Little Boys, Little Girls, Big Boys, Big Girls and By Request. Miss Ross, who was in excellent voice, showed the art of bel canto singing. Her diction was faultless, her breath control admirable, and her interpretations were interesting. Her style and stage deportment were those of an experienced singer, and besides a voice of clear, pleasing quality, with good tone production, she has an attractive personality. Her success reflected the excellent training she has had in the past three years with Emma A. Dambmann, the well known contralto and voice-culture teacher of New York.

The songs, in various moods, were effectively rendered, and of the request numbers Gounod's Ave Maria, Dell'Acqua's The Swallows, and Curran's Life were particularly well rendered. She sang Home, Sweet Home with charm at the conclusion of the program.

Miss Ross was very enthusiastically received and gave a number of encores. She stood in a bower of flowers which had been given to her by friends. Her teacher, Mme. Dambmann, who had reason to be proud of her artist pupil, presented her with a brilliant hair band. Miss Ross is soloist at the Christian Science Church in Hoboken and has often been heard with the Southland Singers in New York. Lucille Blase gave sympathetic support at the piano. F. W. R.

Cecilia Hansen Fills Orchestral Engagements

Cecilia Hansen, who has been winning new honors in the Middle West on her return engagements with the Chicago Symphony Orchestra, is going to New Orleans, February 11, to be soloist with the St. Louis Symphony Orchestra. Miss Hansen will be heard again in New York on February 21, when she will play for the Haarlem Philharmonic Society in the morning at the Waldorf-Astoria.

CURRENT MUSICAL PRIZES AND SCHOLARSHIPS

[The Musical Courier will endeavor to keep this department up to date and to that end requests that all notices and prospectuses of musical prize contests be sent to the Musical Courier so as to be included in this department. It will be found that in each contest the name and address are given, to which intending candidates may apply directly for further information. Manuscripts are submitted at the risk of the composer.—Editor's Note.]

The Berkshire Music Colony, Inc.—\$1,000 for chamber composition. Contest ends April 15, 1924. Hugo Kortschak, 1054 Lexington Ave., New York.

The Society for the Publication of American (Chamber) Music—Manuscripts should be sent under nom de plume to William B. Tuthill, 185 Madison Ave., New York.

The American Academy in Rome—(See issue of November 22)—Competition for a Fellowship in musical composition, unmarried men, citizens of the United States. Manuscripts must be filed with Secretary of the Academy by April 1. For application blank and circular of information, apply Roscoe Guernsey, Executive Secretary, American Academy in Rome, 101 Park Avenue, New York.

National Federation of Music Clubs—Competition of compositions to be performed at next biennial. Prizes offered for symphonic poem, cantata for women's voices, instrumental trio, children's chorus, harp solo, anthem, song, and Federation ode. Address Mrs. Edwin B. Garrigues, 1527 Spruce St., Philadelphia, Pa.

Summer Master School of the Chicago Musical College—Ten free scholarships. Apply for rules and regulations of competition to Chicago Musical College, Chicago, Ill.

Ohio State Contest Department—State Junior Club Contest during festival in Toledo, April 28-May 24. Lists for required numbers in elementary, intermediate, and advanced divisions; also rules and regulations, may be obtained from Mrs. Harry L. Goodbread, 2795 Euclid Heights, Cleveland, Ohio.

Ohio Federation of Music Clubs—\$50 for an anthem; \$100 for a piano composition; \$50 for a violin solo with piano accompaniment; and \$50 for a secular song. For further information apply to Mrs. W. P. Crebs, 71 Oxford avenue, Dayton, Ohio.

New Jersey State Hotel Men's Association—\$150 to lyric writer and \$150 to composer of "booster" song to exploit New Jersey. Contest ends April 1. For further details address Victor Jacobi, Lennox Hotel, Newark, N. J., or the MUSICAL COURIER.

Southern Choir and Choral Competition—To take place at Converse College, Spartanburg, S. C., on April 12, for amateurs residing in South Atlantic States. Apply for entry blanks before March 15 to the Director, Converse College, Spartanburg, S. C.

The Andalusia Summer School of Music—Six free scholarships. Contest on June 16. For particulars, apply to Mrs. T. F. Plummer, Andalusia, Ala.

Cincinnati Conservatory of Music—Scholarship in master class of Marguerite Melville Liszewska at summer session. Trial on June 11. For application, write Burnet C. Tuthill, Cincinnati Conservatory of Music, Cincinnati, Ohio.

Leblanc a "Wonderful Artist"

The impression created in Washington, D. C., by Georgette Leblanc was only a repetition of her recent successes in the West. Following are two excerpts from the Washington daily press.

Georgette Leblanc is a wonderful artist. To discourse upon this actress, singer and very soul of French poesie, needs a broader analysis than a simple review. To give a word picture of her as she read the Tower Scene from Maeterlinck's *Pelleas and Melisande* needs to revive the music of her deep contralto voice, the exquisite French verse of the great Belgian.

How young she made this *Melisande*. Standing against a black velvet curtain, the silver-clad lithe form alive with the drama of her words, drama intensified by its restraint, it was the psychic face of this great artist, her long almond eyes, her smile giving strength from her expressive lips, that fascinated in its changing moods.

One caught from her voice the shimmer of her golden hair as it fell in tumult to her lover, *Pelleas*, while she, all unaware, and in the fresh bloom of love, whispered to him from her tower. Leblanc, the inspiration of *Melisande*!

What is most inspiring is the exquisite finish of the artist in all she does. That she comes as emissary of ultramodern songs brings also the intellect of this woman into being. Her short explanatory talks before each song or poem were a delight—she gave them also in French, "very slowly and clearly," she promised. . . . There was much more; Georgette Leblanc is an experience. Here is a universal art. Bring her back to us!—Washington, D. C., Herald, January 15, 1924.

Georgette Leblanc, the great French actress, statuesque and swathed in a silver cloth "creation," established a personality in the minds of those fortunate enough to see her yesterday afternoon that will remain a vivid and beautiful memory.

French actress, statuesque and famous as an actress of supreme art, but the deep beauty of her mellow contralto voice was a revelation to her hearers yesterday in the songs she interpreted. Of rich quality and fine volume, her singing quite matches her incomparable speaking voice.

Her French was spoken clearly and was musical even in the explanatory remarks which prefaced each song. In the two Maeterlinck selections, the tower scene from *Pelleas and Melisande*, and the tent scene from *Monna Vanna*, the lower register of her voice gave powerful sureness to the masculine characters in the dialogue, as well as soft, cooing tones to the trembling *Melisande* and the spiritually strong *Monna Vanna*.

Mme. Leblanc reached dramatic heights in Gretchaninoff's *The Steppes*, which had a perfect contrast in the extremely modern and light *Magpie* of Stravinsky. There was also a song by De Falla and *Sur l'Amour* by George Antheil, a young American, still in his 'teens, who has become recognized in Paris.

Mme. Leblanc's sense of humor was delightfully evident in a group of quaint sketches about the different animals, *Le Bestiaire*, by Poulenc from the poems by Apollinaire. There were also poetic bits of both Verlaine and Baudelaire, spoken and then sung, and the first group of songs included Casella's *An Old Song*, Antheil's song, Gaillard's *Grand Sommeil Noir* and Danzons's *La Gigue* by Bordes.—Washington, D. C., Star, January 15, 1924.

Josef Adler Entertains Florence McMillan

On Sunday evening, January 20, Josef Adler entertained at his New York studio for Florence McMillan, founder and director of the Parnassus Club. Miss McMillan, while actively engaged in her career as accompanist for Louise Homer, was confronted every place she played by students who wished to be apprised of a suitable place for girls to live while studying in New York. The idea presented itself and Miss McMillan started this club with a few girls in 1919. Since then it has grown to such proportions that the housing conditions had to be expanded to accommodate 300. The influence of this club is far reaching and has become a big factor in the musical life of New York City. William S. Brady, well known vocal teacher, opened the evening with a short speech. In well chosen words, worthy of an orator, he briefly outlined Miss McMillan's work, and the great success of her club. In reply Miss McMillan told how the club originated, its intent and purposes. It is so small task Miss McMillan has undertaken, and so successfully carried out.

A short musical program was presented by Helen Adler, soprano; Andre Polak, violinist, and Josef Adler, pianist. Those invited to meet Miss McMillan were: Mr. and Mrs. A. Russ Patterson, Josef Stopak, L. S. Samoiloff, Mr. and Mrs. Herbert Witherspoon, Mr. and Mrs. George Fergusson, Mr. and Mrs. William Thorne, Clair Dux, Mr. and Mrs. Oscar Saenger, Mr. and Mrs. Richard Hageman, Mr. Somers, Efrem Zimbalist; Mr. and Mrs. S. Homer, Rubin Goldmark, Percy Rector Stephens, Sam Franko, Joseph Duffey, A. Gaffney, Lieutenant Beach, Dr. R. Elias, Dr. Israel, Dr. Phillip Grauzman, Dr. Josef Abrahams, Dr. Wares, Sydney Hess, Ben Adler, Sam Lowett, Marland Gale, Mr. and Mrs. Young, Emily Frances Bauer, J. Albert Riker, Pierre Key, Mr. and Mrs. Hugo Kortchak, Mr. and Mrs. Willeke, G. Lamson, Mrs. L. Adler, Mrs. S. L. Baer, Mrs. H. Cahn, Miss F. Marni, Hortense Raglan, Marjorie Mathis, Ann Charge, Helen Crawford, Janet Mitchell, Margaret Woodhall, Lorene Davis, Louise Baer, Gladys Sills, Gretchen Altpeter, Harriet Millard, Bertie Lilley, Lefa LeVine, Manilla Powers, Suzanne DeBois, E. Jenkins, N. Bradley, Wilmer Sohet, Marion Booth, Nancy McLamb, Mr. and Mrs. Howard Dietrich, Mr. and Mrs. William Sloane, Mr. and Mrs. Arthur Reis, Sara Dunn, Wesley Weyman, Yvonne De Treville, Mr. and Mrs. McMillan, Jr., Gow and Hazel-tine Byrd, F. Martens, Mrs. and Miss Jacobi and Mr. and Mrs. Walter Benjamin.

Giannini's Success

Dusolina Giannini has been meeting with remarkable success on her first extended tour to the Middle West. From Olean, N. Y., Mrs. Allen, president of a local club, writes to the Daniel Mayer office: "Giannini's voice is one in a million—a female Caruso. It was the finest concert Olean has ever had and I wish to thank you for bringing Giannini to us." Similar reports have come from Wooster, Ohio; Rockford, Ill.; and Emporia, Kans. After an appearance with the Minneapolis Orchestra, Miss Giannini will return to the East for concerts in Philadelphia, Washington and New York, and will then leave for her first Southern tour, which will take her as far as New Orleans.

Maier and Pattison Play to Sold Out House

Guy Maier and Lee Pattison played to a sold-out house at Jordan Hall, Boston, on Saturday, January 19. They left immediately for the West and will be busy for the next two months in the Middle West and the Southwest. Their engagements include three appearances in Chicago, two of them with the Chicago Symphony, when they will play for the first time in America Leo Sowerby's *Ballade* for two pianos.

Giannini, Tokatyan and Grainger at Biltmore

The seventh Biltmore Musicale will take place in the grand ballroom of the Hotel Biltmore, Friday morning, February 8. The artists will be Dusolina Giannini, soprano; Armand Tokatyan, tenor of the Metropolitan Opera Company, and Percy Grainger, pianist.

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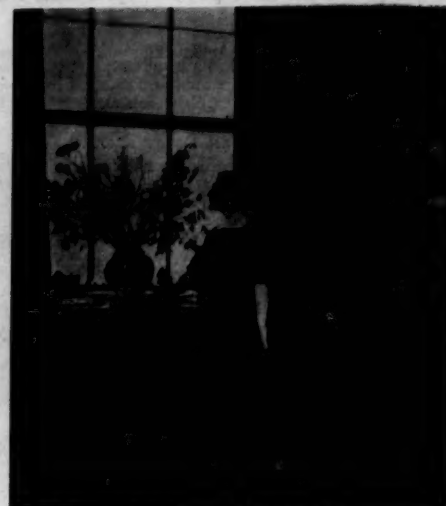
GENIA FONARIOVA,

who will feature Mana-Zucca's *The Cry of the Woman* at the concert of the American Music Optimists, at the Waldorf-Astoria Hotel, on Monday evening, February 18. (Mishkin photo)



RENE CHEMET,

French violinist, a guest at the New Orleans races, with Robert Hayne Tarrant acting as her escort and under whose auspices she gave her recent concert.



MARGUERITE D'ALVAREZ,

who will sing for President and Mrs. Coolidge, by special request, at the White House, on February 21. (Photo © Underwood & Underwood)



"THE STEPHENS,"

Jeannette Vreeland and Percy Rector Stephens, week-end at Atlantic City, Mr. Stephens resting after his special teachers' course, and Miss Vreeland having a breathing spell between New York engagements and a booking with the Detroit Symphony.



CARMINE FABRIZIO,

the musicianly Italian violinist, will play as a novelty, at his Aeolian Hall recital Monday afternoon, February 18, a sonata by Silio Lazzari. Mr. Fabrizio will also give an exhibition of his familiar abilities as technician and interpreter in a well-varied list of pieces drawn for Saint-Saëns, Ysaye, Chabrier, Loeffler, Arensky, Faure, Sarasate and Kreisler.



FLORENCE OTIS,

who is singing Mana-Zucca's *The Cry of the Woman* on her present tour.



MARJORIE MOODY,

the gifted young soprano, has been re-engaged as soloist with the People's Symphony Orchestra, at its concert of February 10 in Boston. Miss Moody is having an exceedingly active and successful season. Her tour as soloist with Sousa's Band in the fall won many admirers for her art both in this country and in Canada. Since the close of that tour she has had numerous recital and oratorio appearances, including an engagement as soprano soloist with the Salem Oratorio Society on January 10, and a concert in Berlin, N. H., on January 22. On February 5 this soprano was heard again as soloist with the Apollo Club at a concert in Symphony Hall, Boston. Miss Moody has just had a song dedicated to her—*The Wind Blown Hill*—by Ernest Harry Adams.



A VETERAN SCARPIA.

This is Mattia Battistini, the famous Italian baritone, still a master of song though well on in the sixties, and Idalice Anrig, soprano, as Tosca. These singers have recently been making a joint tour as guests in this opera and won special success in Zurich. (Photo by Nic Aluf, Zurich)



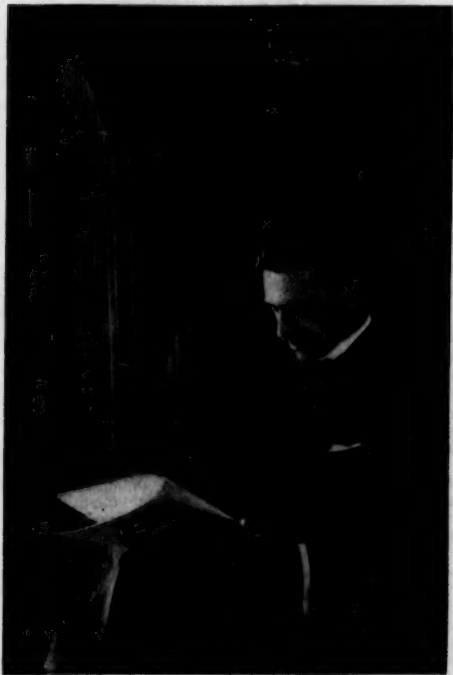
COMPOSER OF YOHRZEIT

and other well known songs—Rhea Silbert, from a caricature made recently by William Steinke, of the Newark Ledger, when she broadcasted for W O R.



FRANCO DE GREGORIO,

the New York vocal teacher, is in receipt of a letter from George Reimherr, tenor, who is now enjoying much success on tour as leading man with Eleanor Painter in *The Chiffon Girl*, which reads in part: "Your fine teaching still lingers, and it is due in no small part to you—my vocal success. Please remember that I appreciate everything you have done for me."



MARCEL GRANDJANY,

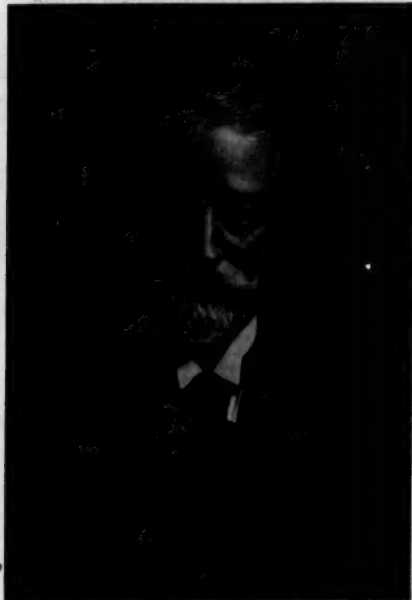
who makes his American debut at Aeolian Hall, this afternoon, February 7.

PIETRO MAZZINI,
PRODIGY.

This youngster, only five years old, although Italian, lives in Paris. John Heath, the American pianist, who also lives in Paris, is his teacher. The youngster has already played in public at the Theatre Femina in Paris and also recently in Vienna. His parents, however, have wisely decided not to attempt to exploit the child to his undoing.

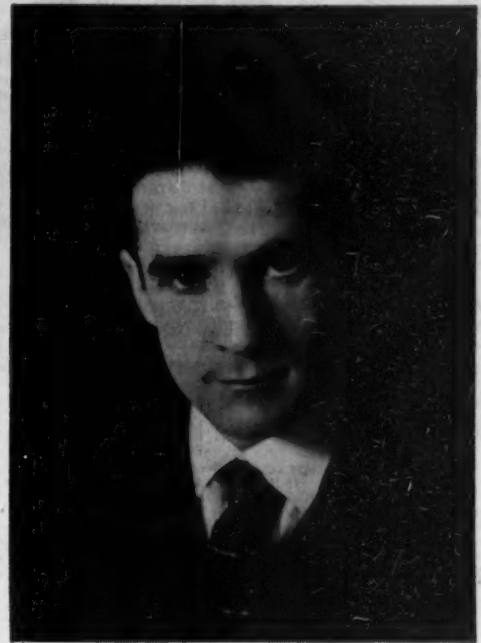
MASON CITY (IOWA) CHAMBER OF COMMERCE
GLEE CLUB, HARRY B. KEELER, DIRECTOR.

Roscoe Gilmore Stott writes regarding this organization: "It is easily the best amateur organization I have heard in years; is made up exclusively of business men. Every man is a singer with a real voice. Not one receives remuneration. Many of them are business geniuses in the 'brick and tile capitol of the world.' The director, Harry B. Keeler, is sales manager for a large local tile plant, and, is alleged to be worth nigh to the million mark. He was graduated from the Boston Conservatory of Music and his work would do credit to any director of male voices I have heard in professional ranks. These men practice their business principles, for they rehearse regularly and constantly. Their numbers run the whole gamut from classics to lighter numbers. The lighter numbers are executed with surprising finesse. Mason City, Iowa, is one of the commanding small cities of Iowa and looks to be twice its twenty-five thousand. The finest talent available is secured and art standards are kept very high. The City Superintendent of local schools, a widely known educator, is a member of the club as is the chamber's secretary, Lester Milligan. There is an obvious moral which one should get, if he belongs to the Middle West especially. What this city can do for musical standards, other cities can also do. The proverbial tired business man in this city goes to rehearsal and comes out refreshed. As a booster for Mason City this club has no equal. Its full concerts, done for the city and not for remuneration, are repeated in neighboring cities and have been universally praised."



STEPHEN TOWNSEND,

the well known singing teacher who coaches the chorus of the Society of the Friends of Music, was the recipient of no little praise after the society's performance in concert form of Purcell's *Dido and Aeneas*. Lawrence Gilman wrote in the New York Tribune that "the chorus, trained by Stephen Townsend, sang with a fine quality of tone and generally with precision and finesse, and made the most of Purcell's magnificent ensembles."



ASHLEY PETTIS,

American pianist, who is presenting for the first time a program of American piano music at Aeolian Hall, Friday night, February 8. This recital promises to be an epoch making musical event. Many of the works to be offered are still in manuscript. Edward MacDowell's *Sonata Eroica* will be featured. All extra numbers are also to be American works. (Morse photo)

GALI DE MAMAY,

one of the world's greatest dancers, who scored a brilliant success in the role of Queen in the ballet-drama, *The Migration of the Swans*, will begin a tour of America's largest cities with her ballet company, under the exclusive management of Harry Culbertson. Mlle. Mamay's partner and balletmaster is the well known Thaddeus Loboyko.



HAZEL WEGNER,

the Wagnerian soprano, who will make her American debut on February 16 in New York at Aeolian Hall with the Wagnerian Film and Opera Company.

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OSCAR WILDE AND SALOME

By Clarence Lucas

When the music critics say they do not like Salome they mean that the music of Strauss is not what they think it ought to be. They do not worry at all about the play, which might just as well be the Swiss Family Robinson, or Tom Sawyer and Huckleberry Finn for all they care.

When church committees and delegations from the Y. M. C. A. wait on the mayor and the chief of police to protest against the performance of the immoral and degrading opera called Salome, they mean that the play is not what the children of the Sunday School ought to see. They do not worry at all about the music, which might just as well be the product of L. O. Emerson or P. P. Bliss for all they care.

The author of the play was Oscar Wilde. He was born in Dublin in 1858 and educated at Oxford. He lived and wrote in London, was condemned to two years' hard labor for social irregularities in 1895, left England in 1897, and died in Paris in 1900 at the age of forty-two. He was very prominent in the aesthetic craze of his period and was burlesqued in Gilbert and Sullivan's operetta, Patience. Nothing better shows the lack of regard the critics had of his literary merits than the Punch criticism of the Wilde poems which were published in 1881:

"The cover is consummate, the paper is distinctly precious, the binding is beautiful, the type is utterly too too."

The story of Salome is to be found in the New Testament and in Josephus. Wilde's treatment of the ancient Jewish story, and the costumes of the actresses in the play are the cause of all the righteous indignation of moralists. It is unnecessary now to review the music which Richard Strauss composed for this drama several years ago. Criticisms are no longer demanded for Handel's Messiah, Mendelssohn's Songs Without Words, Tchaikovsky's Symphonies, and the operas of Richard Strauss. Let him compose a new opera if he desires a fresh batch of newspaper glory. In the meantime the readers of these columns may be interested to see the house in which Oscar Wilde lived and wrote.

Wilde had his serious moments. He wrote many beautiful lines about music. In that terrible Ballad of Reading Gaol, which appeared after his two years of penance, he describes a fellow prisoner who was hanged for murder:

It is sweet to dance to violins
 When Love and Life are fair;
 To dance to flutes, to dance to lutes
 Is delicate and rare;
 But it is not sweet with nimble feet
 To dance upon the air.

Oscar Wilde is buried in the famous cemetery of Père-la-Chaise in Paris. A monument by Jacques Epstein marks his grave, which has for companions the remains of the orchestral conductor, Edward Colonne, on one side, and of



Photographed for the Musical Courier by Clarence Lucas
OSCAR WILDE'S HOUSE

in Tite street, Chelsea, London, almost opposite the studio of Whistler.

Robert Planquette, of The Chimes of Normandy fame, on the other side.

Over his grave might well be written his own lines:

Rudderless, we drift athwart a tempest,
 And when once the storm of youth is past,
 Without lyre, without lute or chorus,
 Death, the silent pilot, comes at last.

HARRY COLIN THORPE OUTLINES ESSENTIALS FOR A SINGER

In a recent interview with a MUSICAL COURIER representative, Harry Colin Thorpe gave the following outline which he believed to be essential for the singer:

"The great essentials for the singer are three in number: vocal science, vocal skill and vocal art. Vocal science consists of the fundamental facts of physiology, anatomy, physics and psychology which govern the production and control of voice. These facts have been incontrovertibly



Sarony photo

HARRY COLIN THORPE

established by scores of scientists who have labored in their respective fields for the benefit of humanity at large, including students of the voice. That so few singers and students ever seek to avail themselves of this knowledge, is one of the reasons why they are so easily hoodwinked by the hocus-pocus of incompetent teachers. Even an elementary knowledge of the four sciences mentioned would make the student a competent critic of method and thus afford absolute protection against the loss of money, time, and even voice due to bad instruction.

"Vocal skill, or what we usually call technic, means absolute control of the voice in every phase of execution. It includes tone-production, command of dynamics and tone-color, and mastery of all musical difficulties such as scales, intervals, arpeggi, ornaments, et cetera. Vocal skill is the result of persistent, correct practice. Correct practice is that which is in accord with the laws of vocal science, so we see that what is generally spoken of as method, rests on the foundation of basic scientific fact. The efficiency of any system of vocal training is in exact proportion to the accuracy of the principles underlying the system. This is a self-evident fact, and yet the teachers and students of voice delight to discourse upon their methods while never a word is said of principles. The acquirement of vocal skill also demands the use of proper musical material (exercises) presented at the proper time and in the proper way.

"When one has become so skillful in his use of the voice that he has absolute control, along with complete vocal development, the remaining essential is vocal art. Vocal art might be defined as the knowledge of when to do what—doing the right thing at the right time. This requires musicianship, imagination, taste, knowledge, humanity and, in general, culture. The singer without these qualities may have vocal skill but he will not know how to use it; he may be a superior vocal mechanic, but a complete failure as an artist.

"So we see that the development of a true artist includes more than just 'taking lessons.' If he is to be other than a mere teacher's puppet, he must be acquainted with the scientific basis of voice production, for only knowledge will make him master of his voice. He must know not only vocal science, but also he must understand in every detail the technic of singing. And finally he must develop the keen sense of aesthetic values, the large human sympathy, the vivid imagination, and the feeling for style which will make his interpretations distinguished."

Easton to Concertize Soon

Immediately after she leaves the Metropolitan the middle of this month, Florence Easton will appear in recital in Appleton, Wis.; Muncie, Ind., and Louisville, Ky., this last being a re-engagement from last season. In March, the artist will continue her concert activities, a field of work in which she is just as popular as in opera.

Merle Alcock at Dedication Ceremonies

Merle Alcock was scheduled to sing at the dedication ceremonies of the war memorial at Montclair, N. J., Sunday evening, February 3.

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MONTREAL HAPPENINGS

Montreal, Canada, January 22.—Paderewski gave a concert on the evening of December 12 in the St. Denis Theater to a large audience, many of whom came far to hear him. Tremendous enthusiasm was accorded every number, and the artist was recalled so often for encores that the performance was not over until after eleven o'clock. This concert was under the direction of George Engles.

LEVITZKI IN CONCERT.

The audience enjoyed the program presented by Mischa Levitzki at his recital in Windsor Hall, on the evening of December 6. He pleased by his playing and also by his choice of selections, which included works of Ravel, Debussy, Chopin, Bach-Tausig, Gluck-Sgambatti, Gluck-Brahms, Schumann, Levitzki, Rubinstein and Tchaikowsky. The concert was under the direction of M. C. Cunard.

THIRD CONCERT OF LA SOCIÉTÉ SYMPHONIQUE.

The third concert of La Société Symphonique de Montreal took place on the evening of December 9 in the Monument National. They gave Thomas' Raymond overture; Schumann's Trauerelei; Saint-Saens' Deluge (the violin solo being well played by Henri Arnoldi) and Bizet's Fandango from L'Arlesienne.

MANY ARTISTS IN SUNDAY AFTERNOON CONCERTS.

The Sunday afternoon concerts, organized by Bernard Laberge and J. A. Gauvin at the Orpheum Theater, have been well patronized. These concerts included on December 2, Erwin Nyiregyhazi, pianist, in a return engagement this season. On December 9, Bronislaw Huberman gave a violin recital. On December 16, Edouard Risler, pianist, gave his first concert on this side of the Atlantic. On December 30 came Gergette Leblanc in a recital of songs and recitations. On January 6 was Percy Grainger, pianist, in a recital of works of Chopin, Bach, Scarlatti and Handel, finishing with several of his own compositions.

RISLER HEARD IN SPECIAL CONCERT.

On December 17, Edouard Risler, the French pianist, gave a recital solely for the nuns and their pupils from the different communities of the city. This was held in the large hall of the Jesuits' College. His program consisted of works of Mozart, Beethoven, Schumann, Debussy, Granados, Chopin and Liszt.

SUZANNE KEENER IN RECITAL WITH DR. HARPIN.

Suzanne Keener, coloratura soprano of the Metropolitan Opera Company, returned the first week in December for a joint recital with Dr. A. J. Harpin, held in Windsor Hall. Particularly pleasing were Voci di Primavera Waltz, Strauss; Robin, Robin, Alberti; Sylvelin, Sinding; and aria, Ombra Leggera, from Dinorah, Meyerbeer. Dr. Harpin sang numbers by Haydn, Tchaikowsky, Poldowski and Ward-Stephens. He was recalled several times.

NOTES.

Mr. Duroure, professor of French literature at the McGill University, gave a lecture a few weeks ago under the auspices of l'Alliance Française. His subject was How a Pianist Is Formed at the Conservatory of France. Different styles of French music were demonstrated at the piano by Maurice Jacquet, pianist and composer, now a resident of this city.

Marie Abel Decaux, of the Basilica of the Sacred Heart of Montmartre, Paris, was in the city for about a week at Christmas time, guest of his pupil, Raoul Paquet, organist of the Church of Saint Jean Baptiste. Monsieur Decaux was at the organ of that church for Midnight Mass. Mr. Paquet studied the organ under Monsieur Decaux for three years in Paris. He has been organist for two years of St. Jean Baptist Church. Monsieur Decaux is at present giving special courses at the Eastman Institute of Rochester.

A twelve year old cellist was soloist at the Capitol Theater the week of December 16, Brahm Sands, a pupil of J. B. Dubois. His sister, Bluma Sands, only a few years older, was at the piano.

A musical treat at the Capitol Theater was given the first week of January when Max Panteleieff, baritone of the Russian Grand Opera Company, sang to packed houses. He gave the aria from Lakmé, and the Boatmen Song of the Volga, accompanied by the orchestra, which also played Night Shades of New Year's Eve.

On the afternoon of December 15, the Elgar Choir sang, for the first time since its amalgamation with the Apollo Glee Club, at Christ Church Cathedral, under the direction of B. E. Chadwick. The program consisted of works by Sir Hubert Parry, Eccard, Arcadelt, Orlando Gibbons and Ivanoff, and an old Catalan Nativity song, The Three Kings. George Brewer, who is accompanist for the choir, afterwards gave a recital on the organ, playing Vidor's first symphony, Vierne's first symphony, Donnet's Ariel, and the Meditation from Vidor's symphony.

A local musical event took place at the St. James Methodist Church on December 10, when the choir rendered The Messiah, under the direction of Walter Clapperton. The soloists were Ruth Rogers, soprano; Mary Potter, contralto; Louis James, tenor; and Walter Clapperton, bass. H. A. Fricker was at the organ.

At the Church of the Messiah, on four consecutive Sundays in December, a recital was given under the auspices of the Canadian College of Organists (Montreal Center) by George Brewer, organist of that church, assisted by Mr. W. H. P. Roberts, organist. The programs included several

G. M. CURCI

numbers new to Montrealers which Mr. Brewer collected in Europe last summer.

Louis Graveure was acclaimed by a large audience when he sang at the Mount Royal Hotel on the evening of November 29, under the management of Evelyn Boyce, Ltd.

The Maid of the Mountain came to His Majesty's Theater the week of December 15. The leading soloists were Ethel Walker, Donald MacMillan, Walter Greaza, Louis Templeman and others.

On the afternoon of December 2 a concert, given by the advanced pupils of the Oremont Convent, was enjoyed. The program consisted of piano selections by Bach, Chopin, Piere, Debussy and others. Miss Bonneville a pupil of Prof. Salvator Isaurel, sang Messenger's The Old Grey Home.

A concert took place in the Querbes Academy on December 6, by J. J. Granier's Symphony Orchestra, composed of some forty-five members of the Grenadier Guards' Band, and the Y. M. H. A. Orchestra.

Through the influence of A. P. Willis of the piano firm of Willis and Company, the annual gathering of the Canadian Piano and Organ Manufacturers' Association took place in Montreal, held for the first time outside of Toronto since it was formed forty-three years ago. Piano and organ manufacturers from all parts of Quebec and Ontario attended the meeting.

Anna Pavlowa has accepted the invitation to become the first honorary member of the McGill University School of Physical Education Undergraduate Society of Montreal.

Myra Hess, pianist, gave a private recital at the Ritz Carlton a few weeks ago.

On December 7 Thomas Whitney Surette, chief director of music at Bryn Mawr and at the Cleveland Art Museum, gave a lecture to the Woman's Canadian Club, at the Ritz-Carlton Hotel.

Ivy Scott, soprano, formerly with the Montreal Opera Company, sang at the Capitol Theater three weeks ago, in the quartet from Rigoletto, with Mme. Maubourg, contralto; Emile Gour, tenor; and Mr. Becker, baritone.

Mrs. Plouffe-Stopes held a reception at her residence for Percy Grainger, her former teacher, after his concert on January 6.

At a concert lately, Mrs. C. H. Massiah, violinist of this city, gave the first performance in Montreal of the sonata in G by Marcel Dupre. Mrs. Massiah and her husband have gone to visit friends in Barbadoes, W. I. They will return in February.

Across Canada with the Birds was the title of a lecture and recital given by Louise Murphy, at a meeting of the Province of Quebec Society for the Protection of Birds, held in the Mechanics Institute last month. The songs were written during a journey which Miss Murphy made across the continent, and will shortly be published. M. J. M.

Farnam Plays New Organ

At the third of a series of five organ recitals on the new memorial organ, Madison Avenue Presbyterian Church, New York, Lynnwood Farnam gave a German-French-American program on January 23 before an audience which quite filled the small but tasteful edifice. Americans represented on the program were Edward Shippen Barnes, H. B. Jepson, Seth Bingham (organist of the church) and Eric DeLamar (of Chicago). These works held their own with those of the European composers, Georges Jacob, Roger-Ducasse, Louis Vierne and Widor. The altogeth-

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unusual accuracy of organist Farnam, his tastefulness in selecting appropriate stops of the organ, and the always clear pedaling, these were some of the high lights of this recital.

Walter C. Gale gave the January 29 recital, and Mr. Bingham gave the one on February 5.

Elizabeth Gutman Gives "Delightful" Recital

Elizabeth Gutman, soprano, sang recently in Schenectady, and, according to the Schenectady Union-Star, the recital was "delightful." The same paper stated: "She gave a program of songs, many of them in costume, which brought out the artistry of which she is so abundantly possessed."

February 4 Miss Gutman sang at the Hotel Statler, Detroit, when she featured folk songs of all nations and did a group of Russian songs in costume.

Native State to Hear Kerns Again

Martha Washington College, Abingdon, Va., has engaged Grace Kerns for a recital on March 10 next. The popular soprano, as many know, is a native of Norfolk, that State, and is popular accordingly everywhere in Virginia.

Althouse Admired in Bridgeport Again

According to the Bridgeport Life, after Paul Althouse appeared in that Connecticut city recently, "the audience fairly reveled in the opulence of his voice." The Times critic stated, "Mr. Althouse sings with the genius of a fine artist."

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ELIZETTE REED BARLOW, 48 George St., Newbern, N. C., June 2, 1924; Asheville, N. C., July 14, 1924.

ANNA CRAIG BATES, 732 Pierce Bldg., St. Louis, Mo.; classes held monthly throughout the season.

MARY E. BRECKISEN, 354 Irving Street, Toledo, Ohio. Normal class, July, 1924.

MRS. JEAN WARREN CARRICK, 160 East 68th St., Portland, Ore.

DORA A. CHASE, Carnegie Hall, New York City; Pouch Gallery, 345 Clinton Ave., Brooklyn, N. Y., Normal Class February.

ADDA C. EDDY, 136 W. Sandusky Ave., Bellefontaine, Ohio; Miami, Fla., February.

BEATRICE S. EIKEL, Kidd-Key College, Sherman, Texas.

IDA GARDNER, 15 West Fifth Street, Tulsa, Okla.

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GLADYS MARSHALL GLENN, Box 1188, Amarillo, Tex., July 28, 1924.

MRS. T. O. GLOVER, 1825 Gorman Ave., Waco, Texas.

MRS. TRAVIS S. GRIMLAND, Memphis, Tenn., Normal class, June 17, 1924. For information address 5839 Palo Pinto St., Dallas, Texas.

MRS. JULIUS ALBERT JAHN, Dallas Academy of Music, Dallas, Texas.

CARRIE MUNGER LONG, 608 Fine Arts Bldg., Chicago, Ill.; Normal Classes—Dallas, Texas, in June; Chicago, July.

MRS. KATE DELL MARDEN, 81 North 16th Street, Portland, Ore. April, 1924, and June, 1924.

MRS. WESLEY PORTER MASON, 5011 Worth Street, Dallas, Texas.

VIRGINIA RYAN, 940 Park Avenue, New York City.

ISABEL M. TONE, 469 Grand View Street, Los Angeles, Cal. June 23rd, 1924.

MRS. S. L. VAN NORT, 2515 Helena St., Houston, Texas.

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ACROSS THE COUNTRY

Alliance, O., January 29.—The second concert of the season given at the High School Auditorium by the Alliance Orchestra, was much enjoyed. This orchestra, under the direction of Prof. Richard W. Oppenheim, is making much progress. Its program for the day included Haydn's Surprise Symphony; Berlioz' Rakoczy March; Schubert's Marche Militaire; Thomas' Raymond Overture; the barcarolle from the Tales of Hoffman; intermezzo from Cavalleria Rusticana; and Soderman's Swedish Peasant Dance. During the intermission, Prof. B. F. Stanton made a short address on the merits of the orchestra. E. W. O.

Andalusia, Ala., January 27.—In announcing the fourth season of the Andalusia Summer School of Music, the management feels great pride in the strides that have been made by the school in its brief existence. During the summers of 1921 and 1922, Dwight Anderson taught large groups of piano students, and met with so much encouragement that in June, 1923, the school opened its annual session with the added departments of violin and voice. Seven States were represented by the 125 students registered. The Andalusia Summer School of Music fills a long-felt want in the South by providing musicians who are not only teachers of experience, but artists of reputation. One of the important features of the summer term is the series of weekly recitals given by the faculty. These events will be continued during the coming session from June 16 to August 9. The faculty members are Director Dwight Anderson, William Meldrum, Lewis Pendleton and Edwin Ideler. D. A.

Asheville, N. C., January 19.—John McCormack sang to an audience that filled the City Auditorium, and would not let him go at the close of the program. The assisting artist, Lauri Kennedy, cellist, was accorded enthusiastic applause for each of his numbers. Accompaniments were played by Edwin Schneider.

The first musicale of the New Year held by the Saturday Music Club was an addition to the excellent offerings given so far this season. Charles Egbert Burnham was the vocal soloist, and several numbers were given by the Carl Behr String Quartet.

The Kenilworth Sunday evening concerts are taking a prominent place in the musical life of the city. These performances are held at Kenilworth Inn and are under the direction of Josephine Spencer. One of the recent soloists was Blanche Loftain, contralto.

Wade R. Brown, conductor of the Asheville Music Festival, has gone to New York, accompanied by Mrs. Brown and fourteen of his advanced pupils, for the annual fortnight of Metropolitan opera and symphony concerts. En route the party spent a short time in Washington, where they were received by President and Mrs. Coolidge.

Alva H. Lowe presented several of his voice pupils in recital recently, in the ballroom of Kenilworth Inn, before an audience composed of Asheville musicians and music lovers. The student singers showed excellent voices, careful training, and much promise.

Kathryn Daniel recently appeared in recital under the auspices of the Business and Professional Woman's Club of the city. G. R.

Athens, Ga., January 30.—Marguerita Sylva, mezzo soprano, delighted her audience at Lucy Cobb Institute, January 22. She gave a varied program which showed her lovely voice at its best. Her Spanish group and the number from Manon were excellent.

The pupils of Harriet May Crenshaw, teacher of piano in Lucy Cobb Institute, gave a recital in the parlors of Lucy Cobb on December 12. They were assisted by the violin pupils of Gretchen Gallagher Morris. Those who took part were Dorothy Clark, Minnie Cutler, Staunton Forbes, Utha Shields, Marion Sewell, Frances Crane, Anna Lewis, Victoria Betts, Flora Betts and Mabel Guth.

The student body of Lucy Cobb gave a program of carols shortly before Christmas. They did good work under the direction of Louise Rostand.

The Leschetizky Club—Marion Sewell, president; Elizabeth Johnson, vice-president; and Katherine Hammer, secretary—met in Miss Crenshaw's studio at Lucy Cobb on January 15. Beethoven was the subject discussed.

What is said to be the smallest violin made is owned by Joseph Lo Bouno, a Sicilian. It was made by the owner and is one fiftieth the size of a full size violin. The hair used in the bow is a woman's. It produces good tone and can be played as a full size instrument. H. M. C.

Augusta, Ga., January 24.—Fifty musicians of this city have united to form a symphony orchestra, which will give community concerts every second Sunday afternoon at the Imperial Theater, under the leadership of James Punaro.

In January, May Peterson, soprano of the Metropolitan Opera Company, spent a week here at the Bon Air Vanderbilt and gave a recital in compliment to the convention then assembled at the hotel. Her program was composed of operatic selections and ballads.

On January 15, Julia Floyd, soprano, and Addie May Jackson gave a concert under the auspices of the Business and Professional Women's Club. The first part of Mme. Floyd's program included selections from Schumann and Schubert, followed by an aria from Rigoletto. Mrs. Jackson interpreted a group of Chopin's nocturnes and preludes.

A Little Bit of Broadway, a musical comedy, written and produced by the Misses Burkholder, of North Carolina, was given at the Imperial Theater on January 23, under the auspices of the Annie Wheeler Auxiliary, to the Spanish-American War Veterans. The leading vocal parts were taken by Cochrane Graves; of Atlanta; Charles Smith, Joseph O'Connor, Sarah Alexander, Cecile Carr Smith, Clara Jackson, Mrs. Seymour Sylvester and Mrs. Louise Krisheldorf.

The musical program is an important addition to the monthly banquets of the Accounting Club of the Georgia Railroad, and when it met at the Y. M. C. A. on January 23, Margaret Klebs presented her pupil, Helen Vincent, in a group of English and American songs, and Mrs. F. E. Audry, of Aiken, S. C., in two soprano solos; the accompaniments played by Miss Klebs. Jos. L. Mulherin also sang, with Miss Doyle accompanying. The chorus was led by Lynwood Hett, assisted by Cleo McGowan at the piano, and G. J. Pieffer, violin. E. A. B.

Baltimore, Md., January 28.—The Philadelphia Orchestra drew the usual capacity audience, although Leopold

Stokowski was absent. His place at the conductor's desk was taken by Frederick Stock, of the Chicago Symphony Orchestra. Mr. Stock directed the entire concert without a score.

Austin Conradi, the local pianist, who is a member of the Peabody Institute faculty, was the soloist at the weekly Peabody recital. This young pianist's work has broadened greatly.

Dohnanyi, the pianist, gave an interesting recital here recently. E. D.

Boston, Mass. (See letter on another page.)

Cheyenne, Wyo., January 22.—One and all are loud in praise of Mozart's Così Fan Tutte—the William Wade Hinshaw production—which was presented in our city on January 21, at Cathedral Hall, under the auspices of St. Mary's parish. The artists in the cast were Irene Williams, Judson House, Lillian Palmer, Ellen Rumsey, Leo de Hierapolis and Pierce Remington. Alfred Calzin was at the piano and rendered a brilliant accompaniment. W. L. L.

Chicago, Ill. (See letter on another page.)

Cincinnati, Ohio. (See letter on another page.)

Council Bluffs, Ia., January 21.—On January 8 Emil Telmányi appeared in violin recital at the City Auditorium, making a deep impression on the large audience. Philip Warner accompanied. This concert was the third number on the Community Entertainment Course.

The Rhonda Welch Choir, sponsored by the Lions' Club, was heard in concert recently.

On January 17, the Shrine Band, with Arthur Smith conducting, gave a concert at the City Auditorium. A march composed by the conductor was favorably received.

A concert of interest was given at the First Presbyterian Church on January 18. Participating in the program were Cleo Messer, pianist; Agnes Pringle, violinist; Jeannette Christian, dramatic soprano; David Jones, tenor, and Gwilm Jones, baritone. A. F. B.

Easton, Pa., January 28.—The Northampton Historical Society held its annual meeting at the home of Frank C. Williams (Margawilla) on January 19. After the regular business of the evening, a program was given before the large audience by Eudora S. Seager and Edgar Lehr, vocalists; Dr. Leon Zelenka Lerando, harpist, and Edna Aurelia Jones, pianist.

Mr. and Mrs. George B. Nevin were the guests, recently, of Prof. and Mrs. Warren C. Acker, of Allentown, Pa. At the evening service in St. Paul's Lutheran Church, the chorus choir of thirty-six voices, under the direction of Prof. Acker, rendered a program of church music composed by Mr. Nevin.

Three organ recitals in January were given in Zion Lutheran Church by the following organists: Prof. Carl Platteicher, assisted by Thomas Achenbach, violinist; Wilfred Freeman, assisted by Harvey Freeman, violinist, and Thomas Yerger, assisted by H. T. Spengler, bass, and the chapel choir of Lafayette College.

The Easton Symphony Orchestra, under the direction of Mr. Laros, gave the second of a series of four concerts in the Orpheum to a capacity house. Esther Yerger, the assisting artist, was especially effective in the Puccini aria, One Fine Day, with The Songs My Mother Taught Me for encore. Mr. Auchenbach, in the Mozart concerto No. 6, was at his best. Mr. Laros has developed a fine rhythm in this organization and the numbers by Haydn, Brahms, Tchaikowsky and Elgar won high appreciation.

Frederick Baer, of the First Presbyterian Church of Brooklyn, assisted the choir of Christ Lutheran Church at its musical service held recently. The program was much appreciated. G. B. N.

Greensboro, N. C., January 25.—A large choral body that made its appearance this season is the Guilford College Choral Society of forty voices, under the direction of James Westley White, on the evening of December 17, when a miscellaneous program of chorus numbers, interspersed with solos was given in the auditorium at the college. The chief choral feature was the cantata, Fair Ellen, by Bruch, which constituted the second half of the program. Beatrice Lynn Byrd was the soprano soloist, and J. Foster Barnes, the baritone. Grace Du Pré, violinist, was heard in a group of compositions. She is a pupil of Maximilian Rose, and has

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recently opened a studio here. Clara Henley, mezzo soprano, and a graduate of the vocal department of Guilford, was also heard in a number of songs. Both she and Miss Du Pré had many recalls. Edwin Holder and Mrs. Robert Dunn were the accompanists of the evening.

Edna Thomas, the Lady from Louisiana, appeared on November 19, under the auspices of the Lions' Club. The audience was enchanted and many additions were made to the original program.

James Westley White, of Greensboro, basso-cantante, sang as special soloist at the state convention of the Parent Teachers' Association, held at the Robert E. Lee Hotel in Winston-Salem recently, accompanied by Mrs. Marvin Ferrell.

On November 22, Roland Hayes, the negro tenor, gave a program at the Grand Theater. A large audience of both races attested by generous applause to their appreciation of his gifts as a singer and artist.

Mrs. E. P. Wharton entertained at a musicale in her home, on December 6. Among those who appeared were Mrs. M. Stroud, pianist; Mrs. K. C. Benbow, soprano; Mrs. T. A. McKnight, mezzo-soprano; Benjamin Bates, tenor, and Myrtle Pryor, soprano.

The Glee Club of the Greensboro College for Women was heard on the evening of December 7 for the first time this season. Gilman Alexander is the director.

A Christmas community sing, sponsored by the Euterpe Club, with Glenn Gildersleeve directing, was held on December 18, when there were 700 school children on the stage and in boxes of the Grand Theater, where the meeting was held. The audience was asked to join in portions of the program. Clara Gant, reader; Mrs. Jess Alderman, violinist, and Hilda Davidson, soprano, were the soloists.

The Maude Anderson Junior Music Club gave its annual Fall recital on November 18 at the Anderson studio on Ash street. A large number of students appeared to advantage in an interesting program. Mrs. W. C. Boren, Jr., soprano, and Nell Wetcott, violinist, were assisting artists.

The Euterpe Club was entertained by Mrs. John Kellenburger at her home in Fisher Park on December 18.

Special musical programs were held in all churches at Christmas time, some of elaborate nature. Especially so was the program of selections from Handel's Messiah on Christmas Day at the First Presbyterian Church. The choir was augmented on this occasion with extra voices and orchestral instruments. The soloists were Mrs. E. C. Caldwell and Kathrine Johnson, contraltos; Mrs. Cummings Mebane and Mrs. Le Grand, sopranos; J. Foster Barnes, baritone, and Charles Troxell, tenor.

A community choral sing was given on the evening of December 13 in the ballroom of the O'Henry Hotel, when a male chorus, under the direction of Charles Troxell, was heard. Solo numbers were given by Mrs. M. Stroud, Glenn Gildersleeve, Benjamin Bates, and others.

On December 9, a special vesper service of Christmas music took place at the North Carolina College for Women. Soloists for the occasion were Ralph Hodgkin, tenor; Eva Strickland, soprano; Harold C. Stanton and Ralph L. Hankey, baritones.

Mr. and Mrs. Charles Hagan presented their sister in the ballroom of the O'Henry Hotel on the evening of November 9. Miss Guy gave an interesting and varied program of violin music, in each group appearing in appropriate period costume. She was assisted at the piano by Sue Phillips, of Stanton, Va.

Percy Grainger, pianist, was heard as the first number of the concert course of Greensboro College for Women, on December 17.

Vocal students of Guilford College, James Westley White, director, were heard in a well planned program, the evening of December 1. Special mention should be made of the work of Louise Frazier and Margaret Stuart, sopranos, and John G. Frazier and Frank Casey, tenor and baritone, advanced students of the department.

Mrs. Jess Alderman's mid-season musicale took place at the Grand Theater, on the evening of December 21, when she presented some of her students in piano and violin numbers. The piano work of Mamie Leah Parsons, Evelyn Trogdon, Phillip Jeffries and Robert Stratton was excellent.

Student recitals were given at Greensboro College on November 5, December 15 and January 22, when programs were given by members of the department of music. Prof. T. S. Church has been the head of this department for the last two years.

Sir Harry Lauder appeared here on December 14, at the National Theater.

Louise Homer and the Elshuco Trio opened the Greensboro concert course, Mrs. Lessie Lindsey Wharton, manager, on December 5, launching the fifth consecutive season of this series.

Mr. and Mrs. J. Norman Wills entertained at their home with a musicale on the evening of December 19, having as their special guests the members of the O'Henry Book Club.

The orchestra and glee club of the Spring street high school gave jointly a program of music at noon, on November 22, in the auditorium of the school. The orchestra was directed by G. T. McKay, and the glee club by Glenn Gildersleeve.

George M. Thompson, teacher of organ at the State College for Women, gave a program of organ music in the college chapel at noon on December 12.

On January 12, the Caryl Bensei Marionettes were presented by the Euterpe Club.

Victor Wittgenstein, pianist, and Martha Phillips, soprano, were presented to a company of guests by Mesdames Julius Ceaser and Bernard Cone, at the residence of Mrs. Ceaser Cone on the evening of January 3. This was Mr. Wittgenstein's third appearance here.

A band made up of students of the Greensboro Bible

School, gave a program in the auditorium of the school. R. Tritton is the director.

Kalamazoo, Mich., January 30.—After six years of association with the publicity department of Gibson, Inc., C. V. Buttelman has been made managing editor of Walter Jacobs' music magazines, and director of publicity and advertising of Walter Jacobs, Inc., Boston, Mass. Mr. Buttelman was prominently associated with musical activities in Kalamazoo, having been president and advertising director of the Kalamazoo Choral Union, member of the music department of Central High School, and connected with other musical activities of the city and state. Mrs. Buttelman will join her husband in Boston after she finishes her contract in Kalamazoo, which includes that of organist at the First Congregational Church, and assistant to Harper C. Maybee, head of the Western State Normal College music department.

R. L. A.

Lewiston, Me., January 28.—Albert Auger, teacher of voice and piano of Auburn, has built a new studio to hold an audience of 150. Mr. Auger studied piano at the Baltimore Conservatory of Music with Emmanuel Wad, and in Boston with Helen Hopekirk. His voice teacher was the late Alfred R. Frank, of Boston.

Mrs. J. H. Litchfield has been elected president of the Philharmonic Club to fill the vacancy caused by the resignation of Mrs. Frank Wellman. On December 7, the club gave a fine concert, and the program was furnished by Rupert Neily, head of the Portland Conservatory of Music. Mr. Neily brought with him ten members of the Portland Women's Choral Society, who demonstrated his methods of choral training. The recital was well co-ordinated and included French, German, Italian and English songs. The soloists were Martha Wasson and Gertrude Behry.

The Bates Glee Club, of twenty-one members including a quartet and orchestra, had a successful week's tour from December 31 to January 5, through this section of the state. Professor E. S. Pitcher directed. The quartet, which is a new feature in college glee club work here, has as its members: Lee R. Spiller, of Wells, first tenor; James Young, of Rumford, second tenor; Herman Faust, of Needham, Mass., baritone, and John Daker, of Newton, Mass., bass.

Carol singing was a feature of the Christmas eve community programs, both in Lewiston and Auburn. One group had an out-of-door sunrise service on Christmas morning that was as beautiful and effective as the evening services.

Marion Deshaies was the contralto soloist for the program at the Firemen's Relief Association ball on January 10. Other entertainers were the Harmony Four; interpretative dance, The Young Rajah, by Norma Hodgkin; selections by Louis Driscoll, tenor, and William Leo Daley, a boy soprano.

The first local opera of the season was presented at Priscilla Theater on January 14 and 15 to capacity audiences under auspices of the Musicale Literaire Society. This was Serment D'Amour, sung in French, with a chorus of forty-two. J. B. Couture was the director. The cast included Charles Theberge, Imelda Levesque, Emilio Quellette, Evelyn Poulin, Anna Deshaies, Fernand Despina, Albert Croteau, and others. Yvette Gassista was pianist for rehearsals and performance. The orchestra was of local musicians.

The audience at Empire Theater on January 14, to hear Sir Harry Lauder, was very large. Seats to the limit of the law were placed in the aisles and as many as possible on the stage.

The Chapman concert at Lewiston City Hall, on January 17, proved excellent. The artists were Devora Nadworney, contralto, and Benno Rabinowitch, violinist. Miss Nadworney's selections included Thy Beaming Eyes, by MacDowell; an aria from Il Trovatore; the Brindisi Drinking Song; The

Last Hour, by Kramer, and the Spinning Song, and the Flower Song from Faust. She also sang the Habanera from Carmen, in costume. Her final number was My Heart at Thy Sweet Voice, from Samson and Delilah, with violin obligato. Mr. Rabinowitch's selections included Variations on a theme of Von Corelli, by Tartini-Kreisler; Hebrew Lullaby, by J. Achron; Spinning Song, by Auer, Popper's Minuet, and others of Beethoven, Kreisler, Schumann, Paganini, Chopin, Grasse and Bazini.

On January 16, White's Revue Company of Boston appeared at Auburn Hall, under the auspices of Androscoggin County Women's Literary Union. The hall was filled in spite of weather conditions. The members of the company are Janet Hersey; Grace Deeran, violinist; Retta Wilson, pianist; Lucille Leonard, soprano, and Ruth Norris, contralto. The program included popular recent operatic successes, both in song and dance selections. The chairman of the department of music (which arranged for the program) is Mrs. Samuel T. Cobb.

The Philharmonic Club gave for its January program an interpretative dance recital by Marion Murphy, assisted by five Lewiston-Auburn society girls. These were Marcelle Desmarais, Ellen Mae Stetson, Margaret Murphy, Isabelle Fuller and Virginia Parker. Evelyn Love was the pianist. Mrs. D. W. Wiggins had charge of the program. L. N. F.

Lima, Ohio. (See letter on another page.)

Long Beach, Cal. (See Music on the Pacific Slope.)

Lowell, Mass., January 26.—The St. Cecile Chorus, consisting of about 100 singers from the choirs of the French churches of the city, organized and directed by Rudolphe E. Pepin, made its first public appearance last Sunday in the Memorial Auditorium, before a capacity audience. Two choruses from The Lost Paradise, by Dubois, were effectively sung. The principal choral work of the evening, however, was the Christmas Oratorio of Saint-Saëns, which was given a creditable interpretation. Mr. Pepin played the instrumental score on the organ, directing the chorus from the console. The soloists were members of the chorus, including Fleur Ange Brosseau, Stella Latour,

(Continued on page 55)

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REVIEWS AND NEW MUSIC

(Rikola Verlag, Vienna)

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UBER MUSIKALISCHE HARMONIEN, by Julius Winkler.

(E. C. Schirmer Music Co., Boston)

ARISE, O YE SERVANTS OF GOD (six-part chorus for men's voices), by Jan Pieterszoon Sweelinck, arr. by Dr. Archibald T. Davison.

HALLELUJAH CHORUS (Mount of Olives), for men's voices, by L. van Beethoven, arr. by Dr. Archibald T. Davison.

TO PAUPERUM REFUGIUM, four-part chorus for men's voices, by Josquin Des Pres, arr. by Thomas Whitney Surette.

FAR O'ER THE BAY, soprano solo and four-part chorus for men's voices, by Cesar Franck, arr. by Dr. Archibald T. Davison.

CANTATE DOMINO, four-part chorus for men's voices, by Hans Leo von Hasler, arr. by Dr. Archibald T. Davison.

FIRE, FIRE, MY HEART (Madrigal), a four-part chorus for men's voices, by Thomas Morley, arr. by Dr. Archibald T. Davison.

TENEBRAE FACTAE SUNT, four-part chorus for men's voices, by Giovanni Pierluigi da Palestrina, arr. by Dr. Archibald T. Davison.

ADIEU, SWEET AMARILLIS (Madrigal), four-part chorus for men's voices, by John Wilbye, arr. by Dr. Archibald T. Davison.

HOW SWEET THE ANSWER ECHO MAKES, four-part chorus for men's voices, by Arthur Seymour Sullivan, arr. by Dr. Archibald T. Davison.

(Harms, Inc., New York)

O, LIGHT OF ALL THE WORLD, sacred song, by Bernard Hamblen.

(Carl Fischer, Inc., New York)

BEAU BRUMMEL MINUET, for piano, by Francis Young.

LA CAMPANELLA, for violin and piano, by Nicolo Paganini, arr. by Paul Kochanski.

MELODIE ARABE, for violin and piano, by A. Glazounoff, trans. by Paul Kochanski.

NOCTURNE, for violin and piano, by Fr. Chopin (Op. 62, No. 1), arr. by Paul Kochanski.

MAZURKA, for violin and piano, by Fr. Chopin (Op. 6, No. 3), arr. by Paul Kochanski.

SONIA'S SONG (song), trans. by A. Siloti after A. Arensky's harmonization.

ROMANCE, for cornet and piano, by Ernest S. Williams.

A THIRD PIANO BOOK (old tunes for young pianists), arr. by Earl Victor Prahl.

NEAR TO THEE, song, by Ossip Gabrilowitsch.

APHRODITE, for cornet and piano, by Edwin Franko Goldman.

IN FOURTEEN KEYS (fourteen short study pieces for piano, op. 26), by Cedric W. Lemont.

OLD HAYTIEN CRADLE SONG, for piano, by Alfred Pochon.

NAUTCH DANCE (Hindu), for piano, by Bainbridge Crist.

(G. Schirmer, Inc., New York)

SECOND SYMPHONY, for organ (op. 37), by Edward Shippen Barnes.

(John Proctor Mills, Montgomery, Ala.)

LOVE'S SERENADE, song, by John Proctor Mills.

(E. Edwin Crierie, Tulsa, Okla.)

AH'S DONE SEED'ER CALICKER MULE, song, by E. Edwin Crierie.

(J. & W. Chester, Ltd., London)

SONATA, for violin and pianoforte, by E. J. Moeran.

BERCEUSE DE L'ENFANT MOURANT, for violin and piano, by Poldowski.

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AN INDIAN SERENADE, for organ, by Harry L. Vibbard.

TEARS AND SMILES, for organ, by Edwin H. Lemare.

FROM CHAPEL WALLS, for organ, by Theodore Hoeck.

AN OUTLANDISH SUITE, for violin and piano, by Susan Dyer.

(Oliver Ditson Co., Boston)

TWELVE FOUR-HAND SKETCHES, for piano, by L. Leslie Loth.

ADVANCED CHORUS FOR THE GUITAR, by Vahdah Olcott-Bickford.

(Composers' Music Corporation, New York City)

CIRCUS SKETCHES, ten little piano pieces, by Harry Rogers Pratt.

TROIS FRAGMENTS, for voice and strings, by Arthur Honegger.

O CHILD, O CHILD! song, by Lodewyk Mortelmans.

MIRTH, song, by Lodewyk Mortelmans.

MAY DAY, song, by Lodewyk Mortelmans. M. J.

Books

Musical Quarterly, January, 1924

Contents of the January Quarterly include: Problems of Modern Music, by Egon Wellesz; If Beethoven Had Written Faust, by Oscar Thompson; The Technique of Moving Plastic, by Dalcroze; Vocal Disabilities, by Dr. Voorhees; Pierre Loti, by F. H. Martens; Musical Education in the United States, by J. Lawrence Erb; Music and the Mind, by R. W. S. Mendi; Creators and Public, by Rudhyar; Hans Pfitzner, by Rudolf Felber, and Carl Engel's always admirable Views and Reviews.

Readers will be startled and amazed at the opening of the article on modern music by Wellesz: "Coming generations

will look upon the musical period from 1900 to 1920 as one of the most remarkable, if not one of the most fertile." Further on he says: "I admit that I esteem Eric Satie very highly. . . ." He also alludes to the "rich and striking" melody of Darius Milhaud. So that we see that, for the majority of us, it will be necessary to set aside our likes and dislikes, our prejudices, before entering into communion with this modern.

It is a pleasure to see justice done to Loti, one of the greatest poets of his time. Those who have not read his works (in the original preferred, but some of them are excellently translated) have been deprived of one of the greatest delights to which we poor humans may hope to be heir. It may be added, too, that Loti was really the author of the essential story of Madame Butterfly, minus the dramatic piffle and sentimentalism.

Of music teaching in the United States Mr. Erb says much that is wise and true and much that is discouraging. One phrase will serve to indicate the trend: "But, in spite of the utmost optimism, the music-teaching field presents a sorry spectacle." Quite so! The MUSICAL COURIER has uttered similar sentiments over and over again to little avail. We have just got to be patient and grow. The growth is slow—but we are young yet, and, anyway, why worry?

F. P.

(J. & W. Chester, Ltd., London)

Miniature Essays

J. & W. Chester continue to issue their series of miniature essays on composers of today. The three latest booklets, about a dozen pages each, treat of Francis Poulenc, Alfredo Casella and John Ireland. The text is printed both in English and French, and each volume has a portrait and a facsimile page of the composer's manuscript. They are short, compact, and concise, and oftentimes have information that is not to be found elsewhere.

Music

(Ascherberg, Hopwood & Crew, Ltd., London. Chappell-Harm, Inc., U. S. Agents)

Be a Man, Little Son (Song)

By Cecil Rayners

A highly moral, if not particularly original, number in 6/8. Good for an encore.

Let All the World Go By (Waltz Song)

By Archibald Joyce

This is the song version of a dance waltz that is popular in England today, Let All the World Go By—popular surely on account of its catchy, if commonplace, refrain.

(Wiener Philharmonischer Verlag, Vienna)

Miniature Scores

Several specimens of the new series of miniature scores which is being put out by the Wiener Philharmonischer Verlag, have come to hand. From the mechanical standpoint—engraving, paper and printing—they are excellent. Every volume has its frontispiece, a portrait (frequently a rare one) of the composer, and there is a short introduction in every volume, in German, English and French, giving a



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history of the work and an analysis of its form. The latest volumes received are Mozart's piano concerto, in C minor; Schumann's symphony, No. 1, B flat major; Weber's Freischütz overture; Haydn's symphony, No. 2, D major; Mendelssohn's symphony, No. 3, A minor; Mozart's E flat major symphony; Johann Sebastian Bach's cantata, Now Is the Grace; Beethoven's third symphony, the Eroica; and Wagner's overture to The Flying Dutchman.

(Chappell & Co., Ltd., London)

The Piper (Song)

By N. McLeod Steel

One of those jolly 6/8 tunes which are so plentiful in English song literature. The words are unusually attractive.

Play the Game! (Song)

By Florence Aylward

Not exactly a song for America. Most of us don't know what a "Close" is, or a "bumping pitch."

Light of Our Life (Song)

By Raymond Loughborough

The lyric, both in meter and matter, is a paraphrase of Abide With Me. The music is in the familiar ballad style. With a change or two in the words, it might be a love song just as well as a sacred one. As it is, it makes a good church solo, particularly for tenor.

The Great Adventure (Song)

By Percy E. Fletcher

This is one of those "longing" songs—"Oh! for a rugged mountain road, with the blue skies o'er me arching." It is, however, an unusually good specimen of the kind, with a quiet contrasting verse (Oh! for a sleep in some mountain grave) and a thoroughly effective climax. A splendid song for baritone—especially an English baritone.

If You Were Here (Song)

By Francesco Ticiatti

A tuneful love song with an attractive accompaniment. Particularly good for tenor.

(G. Schirmer, Inc., New York)

The Leprechaun (Song)

By Christine M. Brown

A simple number, rather in comic opera style, with bright little words by Patrick Joyce.

A Kiss from Columbine (Song)

By Florence Golson

Dainty music to a short, dainty lyric. Although written in 6/8 time, it is in reality a little waltz song. Effective as an encore number for high voice.

I've Dreamed of Sunsets (Song)

By John Duke

One wonders what a composer sees to set in a four or five line poem like this, that is not even lyrical; and notwithstanding the shortness of the poem, the composer succeeded in getting in one false quantity. An inconsequential composition.

Musical Box, Elfin Fountain, A Nautical Picture (For Piano)

By S. H. Braithwaite

Three very attractive little numbers. The first two are not very difficult technically, the second being a study for five finger positions in rapid movement. The final number makes heavier technical demands. All three are tuneful and interesting.

The Snake Charmer (For Piano)

By Harry Rowe Shelley

This number, which sounds like incidental music to one of Morris Gest's spectacles, has all the familiar "Oriental" coloring. It should be useful for moving picture directors.

Pourquoi? (Why?) (For Piano)

By Florence Parr Gere

Perhaps Miss Gere had it in mind to write a French Warum? At least the title would suggest it. It is a tuneful song without words, ingenious and pleasant to hear.

The Fairy Glen (For Piano)

By John Duke

Tuneful, simple and rather interesting short number, reminding one in form and matter of Grieg's lyric pieces.

In Jovial Mood (For Violin and Piano)

By Warner M. Hawkins

A tuneful, melodious scherzo, well written for both violin and piano. An excellent number for the last group of any recital program. The style is suggested by its title.

Träume (For Violin and Piano)

By Richard Wagner and Transcribed by Alberto Bachmann

A musician's transcription of Wagner's familiar number, its character somewhat changed by the rise of half a tone to the more brilliant key of A major in order to make it more effective for violin.

(H. W. Gray Co., New York)

The Song of Songs

By Homer Nearing

This is a cantata for soprano, tenor and baritone solos, chorus and piano or orchestra, forty-five pages, octavo. The words are from the Bible, and the following synopsis is given on the title page: "The cantata opens with the Shulamite's search for her shepherd lover among the lilies. Scarcely has she found him when the love duet which she has been singing with him is interrupted by the approach of Solomon and his train. The king, overcome by her beauty, takes her away to Jerusalem, but, finding that her heart remains faithful to her shepherd, at last permits her to return."

It is a work full of musical interest, highly dramatic and impressive. Solo and chorus parts are excellently treated and the accompaniment is rich and varied both harmonically and contrapuntally. Quite a notable composition in every way, it will add to the fame of its composer.

(J. Fischer & Bro., New York)

Cheer Up, and In Summer When the Days Were Long (Two Songs)

By Frederick W. Root

Cheer Up is a clever thing made out of a vocal exercise. It is a bird song—Hark to the robin in the tree—and a most excellent exercise as well as being a pretty song. The other song is a well made ballad with a good tune of popular nature but neither trite nor trivial. The voice part in both songs is especially good, lying just where the singer likes it best and offering opportunity for expression.

(Hinds, Hayden & Eldredge, New York)

Lonely (Song)

By Gennaro M. Curci

A first rate piece based upon good themes, and well developed. Hasty critics and purists are warned not to assume that some of the apparent misplaced accents are real. They are not. Where they appear the music is in the nature of recitative, without fixed rhythm, and the word at the beginning of the bar is not really accented at all. The whole song shows genuine instinct for musical invention and will be liked.

(G. Schirmer, New York)

Graded Studies in Ensemble Playing

By Wallingford Riegger

This is a book of music for violin and piano arranged in such a manner that both players are carefully guided in the manner of interpretation and the art of making the two parts fit properly together so as to make a single instrument of the two solo instruments. It is, at the beginning, extremely elementary, not taking anything for granted, never

assuming that students will have the proper instinct, but setting forth every essential point in plain language. Even the phrasing is written out, not in the simple manner of slurs but with actual rests at the breath points, so that the student may be forced to realize that phrasing is a very real thing. The importance of this will be appreciated by teachers—at least by some teachers, for there are many, alas! who give phrasing no more thought than the average child. There are a number of pieces for violin and piano in addition to the exercises—mostly selections from the classics, arranged and edited with both skill and care. Needless to add, coming from such a man as Riegger, the work is scholarly and musicianly, and what is set forth may be depended upon. It is a first rate book and a real addition to the literature of school and studio music.

(Arthur P. Schmidt, Boston)

O Perfect Love (Song, with Violin)

By W. J. Marsh

This is a sacred song with accompaniment suited to the organ, and violin obligato that might also be played on the organ. Simple music, not especially original, but will please conservative congregations.

The Storm (Song)

By Florence Newell Barbour

A prominent editor wrote us recently that "the mass of American writers of songs are devoted to the sentimental and pretty. Red-blooded songs are rare, especially when non-trousered." But this Storm (to words by Byron) is an exception. It is red-blooded, powerful, dramatic, difficult, not for babies nor sentimentalists. Real music with plenty of fortissimo pounded into it.

Tell Me, Thou Wanderers (Song)

By Florence Newell Barbour

This, to a poem by Shelley, is a most curious composition. It is a sort of long, dramatic recitative. Intense, emotional, forceful, with an accompaniment that lends the voice good support. The form is somewhat doubtful, but singers in search of new modern material will do well to take a look at it.

(Boston Music Co., Boston)

Nocturne (A Part Song for Three or More Women's Voices)

By Carl Deis

This work was written for and dedicated to Victor Harris and the Saint Cecilia Club and first performed at the concert of that organization on January 22. As the title indicates, it is written for three voices. But by a very clever manipulation of parts a high solo soprano part is introduced at the end, as well as several additional inner voices to be used when the number of singers is sufficiently large to warrant it. It was given with all of these additional parts by Mr. Harris and the Saint Cecilia Club on the occasion of its first public performance.

Mr. Deis is musically gifted and possesses what is quite as important, a wonderful technique. There is no problem too difficult for the solving, and he juggles his parts in a way that is not only delightful to listen to but also delightful to study. Had he lived in the great old days of counterpoint he would have been a Palestrina, an Orlando de Lasso, or a Vittoria, and it is fortunate for our times that there are still men who possess this sort of gift and are willing to use it. Mr. Deis succeeds in making his results sound simple, flowing, graceful and tuneful. One does not in the least realize the art that has gone into the making of this music. It is not dry nor scholastic in the least degree, but is a thoroughly up to date work, replete with sentiment and color, agreeable to sing and to listen to. A first rate work that women's choruses will be glad to hear of.

M. J.

Adelaide Fischer Sings at Waldorf

Adelaide Fischer, soprano, scored a decided success when she sang at the Waldorf-Astoria on the evening of January 28. She was heard in the Depuis le Jour aria from Charpentier's Louise.

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BERLIN

(Continued from page 8)

for profit, for art, or for both. It is a healthier sort of concert life, though of almost provincial proportions as yet.

A CROWDED PIERROT LUNAIRE.

It is encouraging to see that, after all the turbulent inflation years, years of unhealthy surfeit, of music given away, there is left a public with an appetite for music—good music, old and new, and able to pay for it. Fancy, for instance, a performance of Schönberg's *Pierrot Lunaire*, the first important concert after Christmas, given in the sizable Singakademie, crowded to the doors and hundreds of people turned away! It was not a curiosity-seeking audience, either, for *Pierrot* has been given here more than once before. Those that were turned away knew just exactly what they missed.

It was the best performance I ever heard, not barring the one under Schönberg's own supervision in Vienna. It was given by the Melos Society under the auspices of the I. S. C. M., with which it has now become definitely affiliated. An all-star cast—Arthur Schnabel, at the piano; Marie Gutheil-Schoder, of the Vienna Opera, as reader; Boris Kroyt, as violinist; Gregor Piattigorsky, a marvelous young Russian, at the cello, and two excellent Philharmonic wind players. Fritz Stiedry, late of the Staatsoper, conducted. It was Stiedry's first appearance outside the house where he became a favorite, and there was a demonstrative reception for him. The enthusiasm at the end was frenetic, without a whisper of dissent. It shows what a really good performance will do, even for ultra-modern music!

But what Stiedry must have worked! Schönberg's obligatory twenty rehearsals were surely exceeded, for there was not a detail, not a nuance, not an emotional accent or point of color that he did not bring out. He proved himself a master of all the delicate values of sound, the weighing of which makes strangest harmonies blend.

Did I say ultra-modern music? *Pierrot Lunaire*, in this performance, seemed anything but that. It was music—chamber music, despite its picturesqueness, its bizarre suggestiveness. But what a world of beautiful sound, of nostalgic lyricism; what a prism of colors, when an artist like Schnabel—a real romantic, when he wants to be—sits at the piano! Mme. Gutheil-Schoder solved the problem of song-speech so well that one was never conscious of the problem. She did not make a brainstorm of the part, as some would like, but she, too, was musical—a part of the ensemble. I hardly paid attention to the words. It was a victory for Schönberg, the musician, acknowledged at last in the Berlin that nearly let him starve.

THE STORY OF A SOLDIER.

One of Berlin's critics next day wrote a tremendous feuilleton about *Pierrot* as an epoch-making work, destined to that peculiar importance which musical history gives to works like Gluck's *Orfeo* or Beethoven's *Ninth*. Maybe! Anyway, the combination of chamber orchestra with recitation is becoming a genre. Is Stravinsky's *Story of the Soldier* of the brood? Curiously enough, Hermann Scherchen, who last year did *Pierrot* here, and this year is traveling about with Stravinsky's *Soldier*, came to Berlin a few days after the Melos performance just recounted. He found as big an audience, and keenly interested, too—though interested perhaps more in the externals of the show. For his production is a scenic one, with crude, primitive-futuristic back-drops, with the musicians in ragged clothes, himself as conductor in a duster, and the reader with a bottle of—presumably—vodka next him on the table. A queer mixture of dumb-show, song-play and ballet. The music is ugly, bizarre, not inwardly soulful like Schönberg's, but cruelly optical, with the transcendental exploitation of wrong notes—excruciating to the naive, delicious to the advanced decadent who hears them "right." Stravinsky, in talking to me, once compared Schönberg's music to vivisection. If this is not vivisection, what is it?

This performance, too, was a success. No protest from the audience. Only the conservative critics were outraged.

FURTWÄNGLER CONDUCTS THE SACRE.

There was protest, though, at the last Philharmonic concert under Furtwängler, when Nikisch's successor had the temerity to give the *Sacre du Printemps* its second Berlin performance. One persistent cat-caller in the gallery kept it up to the last hand of applause. And there was plenty of that. Oh, yes, we're getting on! But the performance, good as it was, without serious mishaps, was not as finished as Ansermet's last year. Furtwängler is a classicist above everything, and he lacked the courage of Stravinsky's convictions. The elementary forces of the earth seemed tamed by the suavity of his beat. He preceded the *Sacre* with a Handel concerto grosso (D minor), a magnificent performance, and after it Edwin Fischer played the B flat major piano concerto of Brahms—a conglomeration evidently dictated by the exigencies of the occasion, for somebody had to "draw" the people that Stravinsky was supposed to have kept away.

It was an expensive concert at that! As an antidote, musical and economic, behold Bruno Walter, just back from Russia, in an all-Mozart program (same management)! No wonder the managers love the classics, especially when it's the fashion to do Mozart with a small Besetzung. Walter bestowed the usual loving caresses upon the composer of his heart (Jupiter and E flat symphonies), and a local pianist, Georg Bertram, played the E flat concerto, just so. A crowded house, and it went daft. (This concert made money.)

COUPERIN-STRAUSS.

A novelty by Strauss is what enticed us to the fifth symphony concert at the Staatsoper, and the first conducted by Fritz Busch, from Dresden. But it wasn't really a novelty, only a transcription, and it wasn't really by Strauss, either, but by Couperin, "dit le Grand." Well, for all that, it will soon be heard in America, no doubt, and the royalties that Richard, genannt der Zweite, will collect upon it, will probably exceed the total earnings of Couperin le Grand. It is a dance suite, collected from various clavecin pieces—a Cortège, a Courante, and so on, ending with a graceful march. The third movement, Carillon, scored in its principal section for harpichord, celesta, harp and Glockenspiel, was a regular grandfather's music-box and set the bourgeois-gentilhomme in the audience wild with delight. It had to be repeated, yes, repeated—in diesen heil'gen Hallen!

Needless to say, these pieces are a tour de force of orchestration. For small orchestra (only four firsts, and single wood-winds), but with all the modern trick-track for color.

Plenty of solo violin and small ensemble—delectable details, and sometimes a thickening up of the polyphony to almost symphonic proportions. The Allemande-Minuet is a beautiful piece. But Richard—we do make it easy for ourselves, at sixty!

WETZLER'S SILHOUETTES.

That's all the orchestral concerts of the year so far, but one. Hermann Hans Wetzler, of Cologne, American citizen, conductor and composer, came back for a second whack at Berlin, and presented, besides Mozart's G minor symphony and some solo numbers, his own *Silhouettes* for orchestra—"tone pictures, which, with the exception of the *Intermezzo ironico*, do not describe types from the world of reality, but imaginative figures of soul life, in musical form." Thus the program. There are quotations from Michelangelo as motto for what I thought was a very wearisome Adagio; there is a Scherzo demoniaco, in which all the orchestral Hades is let loose; a short fugato; and a "Suono finale," but through all this I could not get rid of the impression of a sort of musical scenic railway in which all the types from the world of music, from Berlioz to Mahler and Strauss, grinned at me from behind the papier maché. A serious musician for all that, who can write a score without a hitch, and conduct it likewise. But why?

There have been other concerts, of course. There has been another performance of Beethoven's *Missa Solemnis*, by the Kittel Choir; there have been piano recitals, by Frieda Kwast Hodapp and Leonid Kreutzer; there have been chamber music concerts with the usual classical programs. But not many, and what with the reduced street-car service and the outrageous price of taxis, I have preferred to stay home. I did hear, however, at the Hungarian embassy, a young lady from Budapest, Zdenka Ticharich, who not only is a promising pianist but a still more promising composer. A string quartet of her own, played by the Roth Quartet, showed considerable faculty in the style of Bartok and the atonalists.

A NEW COMPOSER.

A whole evening devoted to the compositions of Ludwig Weber, of Nuremberg, deserves mention, too. Ludwig Weber, hardly known in the north, is already the subject of a cult in his own town. He is a curious mixture of folk-like simplicity, and polyphonic refinement. His instrumental counterpoint—mostly a primitive note-for-note—seems abstruse and futile, though by queer harmonic quirks (a play of mixed majors and minors) he sometimes achieves an atmosphere of profundity. His choral style, on the other hand, at times suggests the wide, bleak spaces of old Protestant cathedrals, and he has a novel way of contrasting single instruments—a trumpet, an oboe, a string quartet—with the choral mass. In this field, no doubt, he will supply new impulses. An excellent chorus from Nuremberg, as well as the enterprising Havemann Quartet, were his exponents. An enjoyable evening, and a successful one, like most concerts these days.

Quantitatively, then, there is not much, in comparison with New York at any rate, but the quality is better than it was. And, after all, it is quality that counts. Only in opera they continue to do it by bulk. Won't America import a few of these temples of song? CÉSAR SAERCHINGER.

Leon Brahms to Give Recital

On February 17, at Aeolian Hall, Leon Brahms will make his American debut. An interesting program has been arranged.

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Popular Pianist Appears as Soloist with Symphony Orchestra and Is Enthusiastically Received—Heifetz Returns After Two Years' Absence—Ukrainian Chorus Welcomed—Schumann-Heink and Griffes Group Give Programs—Pawlowna and Her Ballet Enjoyed—Notes

San Francisco, Cal., January 28.—The San Francisco Symphony Orchestra, under Alfred Hertz, gave the third concert of the "Pop" series, which is taking place at the Civic Auditorium. Much interest was manifested in Ethel Leginska, the English pianist, who was the soloist on this occasion and at the same time made her initial bow before local concert goers. With the orchestra, Miss Leginska played the Hungarian Fantasy, by Liszt. Her solo group consisted of Chopin selections and she was compelled to add five encores. The orchestral numbers were Tchaikovsky's Symphony Pathetic, and the Andante Cantabile from the same composer's string quartet; Grainger's Molly on the Shore, and Elgar's Pomp and Circumstance march.

HEIFETZ ACCLAIMED.

After an absence of two seasons, Jascha Heifetz returned to again delight his admirers here. He played a Grieg sonata for violin and piano, in which he had the aid, at the piano, of Isador Achron, Cecil Burleigh's Perpetuo Mobile, Sarasate's Zigeunerweisen, and Smetana's From the Homeland were enthusiastically received.

UKRAINIAN CHORUS WELCOMED.

The Ukrainian National Chorus gave two performances before packed houses. Alexander Koshetz was a masterful conductor and the arrangement he made of many of the songs, both American and Mexican, deserve special recognition. Oda Slobodskaja, soprano, caused much enthusiasm after her rendition of the Vissi D'Arte from La Tosca. She was forced to add several encores, among them the Mexican song, Estrellita.

GRIFFES GROUP AT MATINEE MUSICALE.

Alice Seckels presented, at her musical matinee, a coterie of artists consisting of Olga Steeb, pianist; Lucy Gates, soprano, and Sascha Jacobinoff, violinist. The Dvorak Sonata was the concerted number played by Miss Steeb and Mr. Jacobinoff. For her solo selections, Miss Steeb offered Griffes' White Peacock; Liszt's concert etude, and Albeniz's Seguidilla. Mr. Jacobinoff played The Prize Song of Wagner-Wilhelmi, and Kreisler's Tambourin Chinois. Lucy Gates chose as her principal feature the Mad Scene from Lucia, and several songs by Saint-Saëns and Mozart. She joined in the Mozart II re Pastore, which brought the Matinee Musicale to a delightful culmination.

PAWLONA AND BALLET ENJOYED.

Anna Pawlowna attracted capacity audiences throughout the week of her local engagement. She had the assistance of Laurent Novikoff and Hilda Butova, who rendered invaluable support. Theodore Stier, conductor of the orchestra, gave a fine musical background to the ballets and divertissements, and the costumes and stage settings were a feast for the eyes.

SCHUMANN-HEINK HEARD.

Ernestine Schumann-Heink sang one of her delightful programs, consisting of the lieder, Wagnerian selections and the usual number of English songs in a recital under the management of Selby C. Oppenheimer. Mme. Schumann-Heink was in splendid voice and recipient of a tremendous ovation at the opening of the concert as well as after each group of songs. Katherine Hoffmann again presided at the piano.

NOTES.

Sigmund Spaeth and his wife were visitors in San Francisco during the week. They were given a dinner at the Musicians' Club, where many of the city's prominent musicians and artists greeted them. Mr. Spaeth made an impromptu speech which was greatly enjoyed. About 150 members and their guests were present.

The San Francisco Musical Club held its monthly meeting at the Palace Hotel and gave an interesting program. Those participating were Mrs. Howard L. Bacon, Mrs. Frank H. Dunne, Mrs. Martin Malony, Alma Berglund Winchester, Marion Frazer, Marion De Guerre Steward, Mrs. Thomas G. Inman and Maybel Sherburne West. The numbers rendered were those of French, Italian and German composers. Sigmund Beel, violinist and pedagogue, has returned after having spent the holiday season in Los Angeles and Santa Barbara.

Sigmund Anker, violinist and teacher, gave his third and final studio recital during the week, presenting Frances Wiener, Eunice Jurgens, Tillie Brown and Israel Rosenbaum. They were assisted by Edwin Ghent and Evelyn Biebesheimer, pianists.

Edwin Calberg, pianist, is leaving San Francisco for New York to devote his time to study and a few concert appearances.

The Symphonic Ensemble of San Francisco, of which Alexander Saslavsky is the director, gave its third concert at the Bohemian Club before the usual long list of subscribers to this series. Several novelties were presented in a delightful manner.

Alice Metcalf, of this city, has entered the managerial field and her first large offering will be a series of concerts of an educational nature by the San Francisco Symphony Orchestra.

The San Francisco Trio was heard in a concert in the Italian Room of the Hotel St. Francis. The numbers included the D minor trio of Arensky, the G minor trio of Schumann, and Beethoven's Kreutzer Sonata for violin and piano. The organization consists of Elsie Cook Hughes, pianist; William Laria, violinist, and Willem Dehe, cellist. Marie Partridge and Marion De Guerre Steward presented a program of Indian Music, which proved interesting. Works of Cadman, Leclair and Carlos Troyer were among those programmed. C. H. A.

LONG BEACH NOTES

Long Beach, Cal., January 23.—Ethel Leginska, English pianist, captivated a capacity audience in the Municipal Auditorium on January 18, this being her first Southern appearance. She gave a diversified program, opening with the Beethoven sonata, op. 26, which was followed by Rondo a Capriccio, op. 129. A group of Chopin etudes, ballads and preludes was also artistically given. She demonstrated some works in dissonances, including two of her own compositions, Cradle Song and Dance of a Puppet; and the Hurdy-Gurdy Man by Goossens. Miss Leginska was presented by L. D. Frey, under the auspices of the Ebell Club.

Hughes and Holland at Patterson Studio

Florence Holland, soprano, one of three sisters who have studied with Elizabeth Kelson Patterson, gave a joint recital with Gwyneth Hughes, contralto, at the Patterson residence studio, January 23, singing duets and solos. There was splendid unity in the duet, Quis Est Homo (Rossini), the singers later giving the duet from Butterfly. Miss Holland's pretty, high and flexible voice was also heard in excerpts by Verdi, Rimsky-Korsakoff and Tchaikowsky, and she was much applauded. The noble quality and flexibility of Miss Hughes' voice shone especially in the cavatina, Lieti Signor (Meyerbeer), with beautiful high B flat, and equally admirable low A flat; she also sang songs in German by Franz and Brahms, finishing with Russian and Welsh folk songs. Harry Horsfall was the accompanist.

Fitzmaurice Pupil Gives Recital

Erma Myers, artist pupil of Emily Fitzmaurice, was heard in recital on December 12 before the Coterie Club at the Hotel Astor. She received many flattering comments on her singing, particularly for the quality of her voice and diction. Among the numbers which were unusually effective was her rendition of the Depuis le Jour. This was followed by an English group. Mrs. Shultz, president of the

club, wrote a very charming letter to the artist, complimenting her on her success.

On December 13 Miss Myers was again heard in concert, singing a French and English group for the Music Guild. On January 7 she gave a recital at the home of Mrs. Harris, West Seventieth street, New York City. Mrs. Harris is chairman of the Woman's League of Voters. It is her custom to give several musicales in her home during the season and Miss Myers was among the artists engaged. Her program included a group of English songs. She was applauded for her interpretation of Handel's Oh, Sleep, Why Dost Thou Leave Me?

Mme. Fitzmaurice has introduced many successful students not only in concert but also in the musical comedy field as well.

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ROCHESTER HEARS THE LOCAL ORCHESTRA IN FINE CONCERT

The San Carlo Visit—Concerts Numerous and Interesting

Rochester, N. Y., January 27.—January 9 was a red-letter day at the Eastman Theater, presenting two music events: a matinee concert by the Rochester Philharmonic Orchestra, and a triple star attraction in concert series B in the evening.

The triple star concert brought Marguerite D'Alvarez, the Peruvian contralto; Richard Crooks, tenor, both already known to Rochester audiences, and the trio of Duncan dancers, Margo, Anna and Lisa. Both singers were in excellent voice and gave generous programs. Mme. D'Alvarez' first group included *The Mind of a Child*, by Beaumont; *Giordani's Caro Mio Ben*, and Respighi's *Nebbia*. In her later appearances she sang in French and Spanish. She gave *Seguidilla*, from *Carmen*, followed by the *Habanera* as an encore. The recital ended with the famous duet from *Samson and Delilah*, for both artists.

A real triumph for Mr. Crooks was his rendition of *Walter's Prize Song*, from *The Meistersinger*, and he returned to sing a *Lohengrin* aria as an encore. Another delightful number from the tenor was the *Chaste et Pure* aria from *Faust*.

For the final section came the Duncan Dancers, presenting a suite of dances to Mozart music; two Chopin waltzes, and the *Chopin Marche Militaire*. Accompanists for the evening were Lyell Barber for Mme. D'Alvarez; Harry Gilbert for Mr. Crooks, and Max Rabinowitch for the dancers.

ROCHESTER PHILHARMONIC AFTERNOON CONCERT.

On January 9, the Rochester Philharmonic Orchestra resumed its afternoon concerts after a lapse of four weeks, with Vladimir Shavitch conducting. The interest of the occasion centered in the playing of the fifth symphony of Beethoven—this being the orchestra's first important Beethoven achievement since the season opened. Another event

was the Cesar Franck symphonic variations for piano and orchestra, with Sander Vas (who came to the Eastman School of Music faculty following an interesting recital in Kilbourn Hall last season) as the soloist. Other numbers included Sibelius' *Finlandia*; prelude to the third act of *Tristan and Isolde*; *Caprice Espagnole*, of Rimsky-Korsakoff, and the 1812 Overture of Tchaikowsky.

MARCEL DUPRE'S FIRST ROCHESTER APPEARANCE.

In Kilbourn Hall, January 14, Marcel Dupre, the noted organist from Notre Dame Cathedral in Paris, justified the acclamations he received when he improvised a symphony before the eyes of his audience. From six themes submitted by Rochester musicians, M. Dupre constructed, phrase by phrase and movement by movement, a work of clear symphonic scope and outline; a work of unity and harmony. M. Dupre also played his improvisation in the key of E minor. The regular program included the Bach fantasia and fugue in G minor; the Cesar Franck finale in B flat; Louis Vierne's charming pastorale from the first symphony; a Schumann canon in B major, which had to be repeated, and two of Dupre's own compositions. It was M. Dupre's first visit to Rochester.

THE SAN CARLO COMPANY'S VISIT.

In December the San Carlo Opera Company appeared in the second season of grand opera at the Eastman Theater, giving seven performances, under the direction of Fortune Gallo. The Friday matinee presented a complete performance of the Pavley-Oukrainsky ballet, in which a group of Rochester dancers, students at the Eastman Theater Ballet, gave one number. Newcomers to Rochester included Anne Roselle, Bianca Saroya and Mario Basiola, as well as old favorites, who were among the principals last year. Carlo Peroni conducted all performances, which were as follows: *Rigoletto*, *The Barber of Seville*, *Cavalleria Rusticana*, and *Pagliacci*, *La Traviata*, *Faust*, and *Aida*. The performances were well attended and the dancing of the ballet added much to the general effect.

FLONZALEY QUARTET HEARD.

The Flonzaley String Quartet opened the Friday evening series of chamber music events, connected with the Eastman School of Music, January 11, in Kilbourn Hall. The program began with the music of Charles Martin Loeffler, a former member of the Boston Symphony Orchestra. The work played was in three movements, of which the second, *Le Saint Jour de Paques*, proved most interesting. An addition to the evening was Mozart's variations from the quartet in A major, and the entire Schumann quartet in A major.

SHAVITCH'S DEBUT AS PHILHARMONIC CONDUCTOR.

Vladimir Shavitch made his debut as conductor of the Rochester Philharmonic Orchestra at an afternoon concert in the Eastman Theater, December 12. Tina Lerner, his wife, appeared on the same program, which was devoted to Wagner and Tchaikowsky. Tchaikowsky's number four was chosen as the symphony offering. The Wagner numbers, consisting of the *Rienzi* overture, and the preludes to the first and third acts of *Lohengrin* were rendered with appreciation. Miss Lerner was the piano soloist, playing Tchaikowsky's concerto for piano and orchestra in F minor, Opus 36.

NEW YORK VOCAL INSTRUCTORS VISIT ROCHESTER.

Many of New York City's vocal instructors were in Rochester on January 14 as guests of the Eastman School of Music, to inspect the school and review the work of the operatic training department. Among the guests were Herbert Witherspoon, Percy Rector Stephens, Isador Luckstone, Oscar Saenger, Francis Rogers, Yeatman Griffith, William Brady, Walter Bogert, Dudley Buck, Gardner Lamson, Frederick Haywood, George E. Shea, Harold L. Butler, W. Warren Shaw and Wilfred Klamroth. They were entertained at breakfast at the Sagamore, and the morning was spent in the inspection of the school, and at the classes of the operatic training department. Luncheon at the Rochester Club followed, at which George Eastman, Dr. Rush Rhees and George W. Todd were present. A trip

through the Eastman Theater was next on the program, after which the party was entertained at Mr. Eastman's home at tea. After dinner at the Sagamore, the guests proceeded to the Eastman Theater where they heard the opera training department's scene from the *Barber of Seville*. This was the third offering which the department has given in the Eastman Theater, in connection with the regular program. The guests also heard part of Marcel Dupre's organ recital in Kilbourn Hall.

CORNELL GLEE, MANDOLIN AND BANJO CLUBS HEARD.

An appreciative audience, in the Corinthian Theater, heard a concert, on the evening of January 3, by the Cornell Glee, Mandolin and Banjo Clubs. This had been announced for the Rochester Club, but the last-minute demand for seats was so large that the theater was engaged. The program included most of the selections expected of a college concert, and in addition a number of "stunt" features. A banjo trio and the *Dance of the Wooden Soldiers*, in costume, by the Mandolin Club, were popular novelties. Eric Dudley, the Cornell Glee Club director, accompanied the clubs to the city.

HANDEL'S MESSIAH PERFORMED.

One of the events of the holiday season was the singing of Handel's *Messiah*, in the Eastman Theater on December 19, by the Festival Chorus, Oscar Gareissen conducting. Not only was the chorus swelled to its largest dimensions, but the full Eastman Theater Orchestra was there to play the score, supplemented by the theater organ. The chorus sang with assurance and the four soloists, who contributed much to the performance, were Frank Trapp, tenor; Florence Cooke, contralto; Catherine Scott, soprano; and George Fleming Houston, bass.

CLOSING CHAMBER MUSIC SERIES.

The Eastman School of Music Monday evening series of chamber music concerts was closed December 17 with a concert given by a Chamber Music Ensemble in Kilbourn Hall. The numbers included the Brahms quintet for strings and clarinet, Opus 115; Goossens' trio for harp, violin and flute; a duet for harp and flute by Grandval, and a number by Ravel, played by the entire ensemble. In the personnel were Lucile Johnson Bigelow, harpist; Leonardo De Lorenzo, flutist; Herman Conrad, clarinetist; Vladimir Resnikoff, violinist; Gerald Kunz, violinist; Samuel Below, viola player, and Joseph Press, cellist.

SERIES OF CONCERTS BY HOCHSTEIN MEMORIAL MUSIC SCHOOL.

The Hochstein Memorial Music School, in co-operation with the Eastman School of Music, is giving a series of five concerts in the Baden Street Social Settlement. Its purpose is to put the opportunity to hear good music in reach of those who find it difficult to attend other concerts. The performers donate their services and all expenses are kept at a minimum. The first concert of the series was a joint recital by Mary Silveira, soprano of the Eastman Opera School, and Gerald Kunz, violinist of the Kilbourn quartet, on December 10. The second of the chamber music concerts was given at the Baden Street Social Settlement on January 7, the artists being Max Landow, pianist, and Joseph Press, cellist.

LAMOND'S RECITALS.

Lamond, the pianist, who joined the Eastman School of Music faculty in November, resumed his lecture recitals in Kilbourn Hall on January 7. Much interest has been aroused by these Monday afternoon recitals. The artist devoted the first three to the piano compositions of Beethoven. He is now giving, in succession, programs of Chopin, Schumann, Liszt and modern composers.

NOTES.

Eric Tacher Clarke, assistant manager of the Eastman Theater, has been named to succeed William Fait, whose resignation became effective January 19. Mr. Clarke came to Rochester in December from Detroit to devote attention to the musical development of the theater program. He has been interested in the development of the Detroit Symphony Orchestra and was associated with Professor Samuel J. Hume of the University of California when Professor Hume arranged a six weeks' series of plays, under the direction of the Detroit Symphony Orchestra.

The "S. R. O." sign was needed on January 18 in the big auditorium of the Salvation Army Citadel, when a concert was given by the National Staff Band and Male Chorus of New York City. Solo and chorus numbers were given, as well as music by the band, directed by Staff Captain George Darby.

Gordon Laidlaw, pianist, formerly of Rochester, has returned to New York after spending a brief holiday at his home here. Mr. Laidlaw was heard in recital at the Princess Theater, December 16, with Robert Naylor, lyric tenor.

H. W. S.

Another Hughes Tribute

The Washington Post had the following to say of Edwin Hughes' recent appearance in that city: "Edwin Hughes, the pianist, made one of his yearly pilgrimages to the city of his birth when he appeared under the direction of the Washington Society of Fine Arts. Mr. Hughes is always welcome, as he brings with him a well-developed art. The first offerings were from the works of Franz Schubert. The Ballet Music from *Rosamunde* held all of its dainty effectiveness, while the impromptu was equally delightful. Twenty minutes of Schumann passed all too rapidly, when the Carnival was the means of transportation. There was much poetry, and even more illusion in all of its parts. So does one marvel at the way Mr. Hughes divined the intention of its creator. Rachmaninoff's G major prelude, Grunn's Zuni Indian Rain Dance, the F major nocturne of Chopin, Peterkin's Dreamer's Tale, and the sixth rhapsodie of Liszt closed the program. Two encores, a Chopin mazurka in A minor and Mr. Hughes' arrangement of Strauss' Wiener Blut Waltz were played in thorough accord with the balance of the meritorious program. There was a large audience that applauded heartily the work of the artist."

Dohnanyi in Middle West

Ernst Dohnanyi is now in the Middle West. He played in recital at Indianapolis on January 27 and appears with the Cleveland Orchestra on February 7 and 9. He then goes to Ann Arbor, February 11, and out to the Pacific Coast for engagements in California, the first of which will be in San Francisco on February 19.



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ACROSS THE COUNTRY

(Continued from page 49)

Blanche Larue, Emily Gaudette, Edith Pepin, Antoinette Boudreau, Wilfred Jacques, Elzear Cote, Raymond Baril and Arthur Leveille. The program was varied with violin solos by Albert Chamberland, of Montreal, and organ numbers by Mr. Pepin.

Frieda Hempel, in her Jenny Lind program, scored a success in the Auditorium on January 13. While her costume and those of her associates, Coenraad von Bos at the piano, and Mr. Fritze, flautist, added interest to the occasion, the singer won the audience by the sheer beauty of her voice.

Students in the music supervisors' course at the State Normal School are giving a series of three recitals on The Messages of Music, the programs being arranged by Inez Field Damon.

Alessandro Niccoli, a young Italian violinist, has been engaged as soloist for the services in St. Anne's Episcopal Church.

Stuart Mason, composer and teacher of the New England Conservatory faculty, is giving a series of lectures on the appreciation of music in the local high school. S. R. F.

Thelma Given to Give New York Recital

Thelma Given, violinist, will give her annual violin recital at Carnegie Hall on Monday evening, February 18. Miss Given, who will be remembered from her many previous appearances in New York, is an American girl and received her musical training in Russia from Leopold Auer and also in New York from that same master, and has been recognized as one of the most brilliant of the group of Auer pupils contemporary with Zimbalist, Heifetz, Toscha Seidel and others. Directly after this appearance Miss Given will leave New York for an extensive Western concert tour that will include appearances in Galesburg, Ill.; Boulder, Colo.; Salt Lake City, Utah; Pueblo, Colo.; Denver, Colo.; Laramie, Wyo.; Greeley, Colo., and Omaha, Nebr.

Anton Bilotti a Busy Pianist

Anton Bilotti, the young and talented pianist, who has been meeting with much success wherever he has played, has received so far this season thirty engagements, a few of which are as follows: January 17, soloist with the State Symphony Orchestra; January 27, soloist at a concert in Mt. Vernon; February 8, soloist at Mamaroneck; later, concerts in Bayonne, N. J., Stamford, Conn., and an appearance as soloist at the Sunday evening concert at the Metropolitan Opera House.

Evalione Taglione Gives Recital

Monday evening, January 28, Evalione Taglione, the young and talented pianist, gave a very artistic recital, assisted by an orchestra of sixty players from the State Symphony,

Josef Stransky conducting. Her program was made up of Beethoven's third concerto, the Mendelssohn G minor concerto and Strauss' Burleske, in which this artist displayed considerable talent. She produces a large tone of much warmth, and difficult passages were handled gracefully. A large audience enthusiastically greeted her artistry and the press and public alike were high in their praise.

The New York Tribune commented: "Miss Taglione was a skilful soloist, showing the agility and dash noted last season, crispness and lightness of touch."



Answers to letters received in this department are published as promptly as possible. The large number of inquiries and the limitation of space are responsible for any delay. The letters are answered seriatim.

THE MUSICAL COURIER.

"It is the custom of the Richmond Hill High School every term to compose a class book. As I am interested in music I have chosen your magazine to write about. I would appreciate it very much if you would give me some information concerning the history of the magazine; also how your data is collected, or any other valuable information."

The MUSICAL COURIER, which was established in 1879, was at first largely devoted to the musical instrument trade, with only a small section allotted for the news of musical events; in other words, it was recognized as a "trade" paper. But gradually the importance of the different musical interests, not only in this country, but also in Europe, brought about an extension of the department of music, while the growing trade interests of the country were advancing equally as rapidly. So it became necessary to separate the two interests and the MUSICAL COURIER continued as the great authority on music and musicians, published every week on Wednesday, while the MUSICAL COURIER EXTRA (published on Saturday), took care of all the great manufacturing industries connected with the musical world.

The first offices of the MUSICAL COURIER were located on Fourteenth Street, near Union Square, which at that time might have been called the piano and music center of New York City. The great house of Steinway stood a block or two east, with less well known, but flourishing neighbors on Fourteenth Street. These quarters soon became totally inadequate for the rapidly extending business of the MUSICAL COURIER, so a move was made to Union Square just above Fifteenth Street, where, on the East side of the Square, an entire floor was taken in a newly remodeled building. In these enlarged quarters, the staff of the MUSICAL COURIER was greatly enlarged, widening the scope of the paper all over the country, making its influence of greater value. Even with the larger accommodations, it was soon found necessary to have more room for the various departments, so other rooms were added, as needed, until the business outgrew that building and another move was made to the then new St. James Building at Broadway and 26th Street.

Here again the quarters gradually became too crowded, while the move of the piano trade and musical interests was gradually on its way uptown. From these causes the MUSICAL COURIER, some eighteen years ago, took up its residence in the then new Knabe Building, Fifth Avenue and 39th Street, where it still occupies an entire floor, with additional space on a floor above.

The staff of the MUSICAL COURIER is a large one, with special writers, as you have noticed in reading the paper. There are special

correspondents in Europe and throughout the United States, who send in all the musical news of the world, and keep the editors in close touch with whatever musical news is of value, while a large corps of assistants give valuable aid both to the MUSICAL COURIER and the MUSICAL COURIER EXTRA. Thus, you can see that correspondents from all over the world are sending in the news of what is being done in their various locations; cables and telegrams aid in keeping the news up-to-date, while information of all kinds pours into the office in a steady stream. In reading the MUSICAL COURIER each week, of course you know what an enormous part of the world is covered by the news provided for its readers.

The MUSICAL COURIER and MUSICAL COURIER EXTRA are now in their forty-fifth year, and during all this time have been published weekly. The importance of the MUSICAL COURIER (Thursday edition) to the musical world—to the musicians, artists, teachers, trade corporations—can hardly be estimated, but those who have been with the paper for the greater part of these years, know that its influence has been for good and for the advancement of the cause of music. If the testimonials speaking of the value and appreciation of what the musical world owes to the paper, sent in by so many of its readers from this country and Europe and the Far East, were to be printed, they would occupy the pages of many large books, proving the truth of the position, rightly held, that the MUSICAL COURIER is the greatest musical authority in the world.

Many changes in the personnel of the staff have necessarily taken place during all these years, from the time of the Fourteenth Street beginning, but there is a loyalty and comradeship among the staff and assistants that is a source of much pleasure.

Activities of Rubinstein Club

The next afternoon musicale of the Rubinstein Club, Mrs. William Rogers Chapman, president, will be given in the Astor Gallery of the Waldorf-Astoria on Tuesday afternoon, February 12. This will be Patriotic Day, a Lincoln's Birthday Party. The artists to be presented will be Gladys Burns, soprano, and Devora Nadworney, contralto, the two American girl prize winners of the National Federation of Music Clubs. Bermo Rabinowitch, violinist, will also be on the program.

On Friday evening, February 29, in the Grand Ball-Room of The Waldorf, the club will have a Leap Year concert and dance. Mme. Olegin, the great contralto, will give a song recital from 8:30 to 10 o'clock. Then the Grand March and Annual Ball from 10:30 to 2 o'clock.

A card party was given in the Waldorf-Astoria on January 29 for the benefit of the Philanthropic fund of the club. Elsie Rogers and Mrs. George T. Colter were the chairmen for the afternoon. The Chatterbox in charge of Mrs. Bolton and Mrs. F. Valentine did well with the sale of the pretty things exhibited, also for the benefit of the fund.

Levitzi on Tour

Mischa Levitzi left New York last week for a tour which will take him to the Pacific Northwest. Among the cities which will hear him for the first time are Oklahoma City, Salt Lake City, Tacoma (Wash.), Aberdeen and Bellingham (Wash.). He will return to New York towards the end of March, when he is scheduled to appear in a pair of concerts with the New York Philharmonic.

Seidel on Tour

Toscha Seidel, after his New York recital Saturday afternoon, February 9, in Carnegie Hall, will go on tour again, appearing in Montclair, N. J., February 15.

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Musical Comedy, Drama and Motion Pictures

At the new Tivoli Theater in Newark, Emily Beglin was the soloist for the first three days of the week beginning January 21. She sang Can It Be Love (Vanderpool). For the last three days of the week she sang Ten Thousand Years from Now (Ernest Ball).

On January 31, Paul Specht, orchestral conductor, one of the principal recording artists for the Columbia Graphophone Company, directed his Alamac Orchestra in a recital of songs broadcasted from WJZ. The songs played were by unknown composers for which there have been prizes offered, the highest being \$200. This proved quite interesting to all who enjoy the radio.

Taken from the Jacksonville Journal, Jacksonville, Fla., January 21: "Helen Boyd Marx, Jacksonville singer, gives lovely recital for Thomas Meighan. Complimenting Thomas Meighan and a large company of artists that accompanied the screen favorite to Florida to make scenes in the filming of the production. The artist singer on these two occasions was Mrs. Helen Boyd Marx of Jacksonville, who possesses a voice of wonderful range and timbre. The concerts were delightfully given and were well received, Mrs. Marx receiving an ovation at the conclusion. Mr. Meighan complimented the possessor of this lovely dramatic soprano, one of the voices that are very rare."

CLOSINGS.

Among the closings are Chicken Feed, which ran almost twenty weeks at the Little Theater.

One of the first comedies of the summer was Little Miss Bluebeard with Irene Bordoni. This clever star and her newest production continued for almost six months.

The Spook Sonata, offered by the Provincetown Playhouse, ran for three weeks.

The Whole Town's Talking, at the Bijou, had a very good stay of almost six months.

At the Greenwich Theater, This Fine-Pretty World also was taken off.

NEW PLAYS FOR THE WEEK OF JANUARY 28.

On Monday evening, the Moscow Art Theater continued its repertory for a return engagement at the Jolson Theater, the present week being the fourth of the engagement.

At the Lyceum Theater, The Way Things Happen, a new play by Clemence Dane, was offered.

On Tuesday evening, at the Bijou, The Goose Hangs High, a play by Lewis Beach, opened, with Norman Trevor heading the cast.

On Wednesday night Lawrence Weber presented the Hungarian actress, Elsa Ersi, in Moonlight. The music is by Con Conrad.

ABRAHAM LINCOLN.

After seeing so many mediocre pictures on Broadway this season, it is indeed a treat to witness Al and Ray Rockett's picturization of the dramatic life of Abraham Lincoln. A photoplay such as this is another evidence of the possibilities of the screen for good. Pictures of this caliber should be used for educational purposes in the schools, for many students can learn more through the visualization of the great men and women who have helped to make this country what it is than much study derived from books.

George A. Billings is the Abraham Lincoln of the motion picture, and, despite the fact that he had had no experience in acting before, he gives a fine characterization of the martyred President. Especially does he convincingly portray the three qualities most associated with Lincoln—honesty, mercy and justice.

The cast is an exceedingly large one and brings in such well known characters as Stephen A. Douglas, John Hay, William H. Seward, Edwin M. Stanton, Salmon P. Chase, Jefferson Davis, General U. S. Grant, General George Meade, General Robert E. Lee, the actor John Wilkes Booth, and many others.

For the musical score credit is to be given Joseph Carl Breil, a composer who has won wide recognition for his work in writing original music and arranging scores for motion pictures. That he is eminently qualified for the task is evidenced by the fact that he has written the music for such masterpieces of screen work as The Birth of a Nation, The Green Goddess and The Griffith production, America.

THE GIFT.

Anna Lambert Stewart presented The Gift, characterized on the program as a "story of a great love," by Julia Chandler and Alethea Luce, at the Greenwich Village Theater on Tuesday evening, January 22. The leading roles were entrusted, happily, to two well known favorites—Pedro de Cordoba and Doris Kenyon—whose efforts and fine portrayal of the parts of Richard Bain, an American artist, who is living in the Latin Quarter in Paris, and Yvonne Dubois, Dick's model, did much to make the play interesting.

The idea of the plot is a fairly good one, although not entirely novel, and after the first act is over the action is considerably better. The final act, however, is by far the best, the end being of a different turn from the ordinary run of plays. While The Gift could not be called a great play, still it has the possibilities of a good run.

Miss Kenyon is sympathetic and appealing as Yvonne, and Mr. de Cordoba is well suited to the part of the irresponsible, spoiled fellow, who sees the light too late. Ida Mülle, as the concierge, did some really clever acting, while Leonore McDonough and Eflingham Pinto did well in their parts of Lucia Cavelli and a Polish composer, Suchecki.

LOLLIPOP.

Henry W. Savage presented Ada May Weeks in a new musical comedy at the Knickerbocker Theater, beginning January 21. Miss Weeks made a splendid personal success and is now a star on Broadway in a delightful, clean little show entitled Lollipop. The book is by Zelda Sears, who, by the way, also takes part in the production. This marks the return to the legitimate stage of Mrs. Sears after several years in which she has devoted herself almost entirely to contributing lyrics and books to various musical comedy successes. Lollipop is as clever as her Lady Billy, and no doubt will enjoy a long stay on Broadway. The music is by Vincent Youmans. Aside from these two principals the

next attractive feature was the group of twelve English show girls from the Tiller School.

Lollipop has a great deal more "pep" and speed than most productions of its type. It is timed well and there is very little lagging. There is a big climax at the end of the first act, which gives one the idea that it is going to be a very "peppy" little show all the way through. It does keep up exceedingly well although the inevitable ending is obvious, and but for some excellent dancing would fail to hold up with the first two acts.

The score is clever, and the hit numbers are: Take a Little One-Step and Tie a String Around Your Finger. The specialty dancers are particularly effective. As was said above, the Tiller Girls of this unit certainly substantiate the excellent impression always made by girls from this well known school. Ada May is a favorite and it would not be surprising if some day she would be starred on Broadway. She is a versatile young lady and dances exceptionally well, too; she sings well enough and has a thousand and one little tricks which make the audience laugh. The two comedians, Gus Shy and Harry Puck are clever, and with Ada May they created some of the brightest spots in the whole performance. The production as a whole received exceptionally good notices.

WERNER JANSSEN'S SUCCESS.

Among the young composers before the public today none have attracted more favorable attention than Werner Janssen, age twenty-four. Mr. Janssen has just signed a two-year exclusive contract with the Welte-Mignon, to make records of his own compositions and some classical numbers also. In view of the fact that he is rapidly forging to the front through his compositions and his exceptional ability as a pianist, it is interesting to read a brief outline of his musical career.

From his early boyhood Mr. Janssen showed a marked fondness for music and played with considerable ability. It seemed to be his one desire to study music seriously and make it his profession. His father was very much opposed



White photo

WERNER JANSSEN

to the idea, and it was left for his mother to encourage him; in fact, she was his first teacher. By the time he was eight years old he had won scholarships which enabled him to study with some of the best teachers in this country. Soon after this time his mother took him to Europe in the hope he would turn his attention to other things, since his father so wished it. Upon returning to America, he entered the Phillips Exeter Academy. It was at this time that he became an artist pupil of Arthur Friedheim. After completing his studies at this school he went to Dartmouth College. While there he was soon recognized as a young man of considerable musical ability. After he had finished college he studied composition and technic with George Chadwick and Fred S. Converse. Recently Mr. Janssen was presented with a Doctor of Music degree from the University of California.

His first musical production was Love Dreams, which made an instantaneous success. Anne Nichols, the author-producer of Abie's Irish Rose, wrote the book for this first musical piece. This was followed shortly by Letty Pepper, a musical play, which starred Charlotte Greenwood. After one or two others followed Lady Butterfly, which had such a long and successful run at the Globe and Astor theaters, New York City. It was in this tuneful play that he created a beautiful number, Wonderful You.

Young Janssen had arrived and he is now looked upon as one of the promising lights in junior musical circles. At the annual banquet of the Woman Pays Club, held at the Plaza Hotel on January 12, Mr. Janssen was one of the guests of honor, and played an ultra-modern selection which was greatly appreciated by all those present. Reinald Werrenrath read three poems and Mr. Janssen improvised immediately a lilting, fetching melody that was most unusual. The two artists and audience had a lot of fun over these numbers.

Mr. Janssen is one of the most modest young men one could possibly encounter, a rare trait in musicians. After much difficulty he was finally persuaded to admit that he had one or two new operettas in preparation and that an early production was promised. This musician has many creditable and worthwhile compositions already before the

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public, and for his short twenty-four years has indeed gone far. A great future is predicted for him.

KOUNS SISTERS AND JACOBSEN FOR HIPPODROME.

After an absence from vaudeville for five years, Nellie and Sara Kouns are returning as one of the principal acts at the Keith Hippodrome. These charming sisters enjoyed unusual success in the concert field both here and abroad. They have beautiful voices and a splendid repertory, and were a great novelty on concert courses. No doubt they will prove just as big a success in vaudeville.

Sascha Jacobsen is another prominent figure in musical circles who has been engaged for the Keith Hippodrome. Mr. Jacobsen is considered by all in authority to be an excellent musician and one of the most brilliant artists before the public today. For several years he confined his talents to the concert stage. About two years ago he filled a special engagement at the Capitol Theater, just prior to his leaving for Europe. The announcement that he will be heard in vaudeville is indeed welcome news.

FOKINE AND FOKINA AT METROPOLITAN OPERA HOUSE FEBRUARY 26.

Michel Fokine and his wife, Fokina, Russian dancers, will have the premiere of a new ballet tragedy entitled Medusa, which the Fokines will introduce to New York audiences at the Metropolitan Opera House, on Tuesday evening, February 26. Both Fokine and Fokina have principal parts in the ballet and the ballet girls, trained in his school, will also take important parts. This interesting couple has not appeared before our local public during the past three years. A Russian orchestra will be in charge of Alexandre Aslanoff, who was one of the conductors of the Imperial Theater at Petrograd and has been associated with Mr. Fokine for years. This promises to be an event of unusual interest.

COVERED WAGON VS. BIRTH OF A NATION.

The press agents are having an excellent time in trying to prove which picture has had the biggest success. The following controversy and the figures are the outcome of an investigation made to try and prove which of these two American pictures has had the longest run, the biggest receipts and the largest attendance. One cannot vouch for the accuracy of the following, but it makes interesting reading matter:

The Birth of a Nation ran forty-four weeks with the result of \$397,568.00, a weekly average of \$9,035.65.

The Covered Wagon, when it had reached its forty-fourth week, had taken in \$453,244.00, a weekly average of \$10,301.00.

The press agent for The Covered Wagon insists that the Birth of a Nation played at a higher price and the figures prove it took in less money, so he naturally wants to know how it could have played to more people.

It does not make any difference which picture makes the most money or has the longest run. Nothing will take from the fact that they are two superb examples of the American film. Both subjects are epochs in the history of this country and each is equally great in its own individual manner. So there seems little cause for excitement. If anything, there is much in favor of the Griffith film because it was made many years ago when the industry had not produced any great pictures and when the technic such as we have today was unknown. The making of motion pictures at this time has developed into an artistic achievement, and when Mr. Griffith made the Birth of a Nation it was a revelation and the beginning of the artistic historical film of today. As old as it is and with all of its imperfections, it still stands supreme among American films.

MARION DAVIES, VICTOR HERBERT AND PAUL WHITEMAN
AT WOMAN PAYS CLUB.

At the regular Tuesday luncheon of the Woman Pays Club, on January 29, Marion Davies, Victor Herbert and Paul Whiteman were the guests of honor. Any one of these celebrities would have been sufficient to pack the Algonquin Banquet Hall, and the three brought the largest attendance in the history of the club. The demand for seats was so great that it was estimated at least fifty members and guests were forced to eat in other dining rooms at the hotel.

Marion Davies was resplendent in a beautiful costume which she is wearing in her newest picture, now being made at the studio. Apologies were made for her that she

came with make-up and in costume, but it was either that, or not come at all, and she could only give an hour to the occasion, having to return immediately to her picture. She was the first guest called on to speak. She never looked more beautiful on the screen than she did at this time and was greeted with tremendous applause, and there is little doubt as to how she is appreciated among the members of the Woman Pays Club.

Victor Herbert needs no introduction. He gave a characteristically humorous talk and was greatly puzzled over the name of the club. He introduced Paul Whiteman, and to the surprise of most of the members, Mr. Whiteman honored the club by bringing his orchestra.

Paul Whiteman also talked to the members for just a few minutes, explaining in a brief and concise way what his orchestra was trying to do and spoke of his forthcoming Aeolian Hall recital, which will take place on February 12. He and his musicians illustrated old fashioned ragtime, jazz, and his symphonic arrangement of melodies. Despite the small quarters of the dining room, the music was tremendously enjoyed. His most effective number was his own arrangement of that new melody, Chansonette. He closed the impromptu program with his own arrangement of the hit number of Fred Stone's show, Raggedy Anne. It was one of the most brilliant occasions the club has had in many months.

Next week the guests of honor will be Lucrezia Bori, of the Metropolitan Opera Company, and Georgette Leblanc.

ESTELLE LIEBLING PUPILS ENGAGED BY SHUBERTS.

Ruth Welsh has been engaged by the Shuberts as prima donna of the Artists and Models Company. Miss Welsh, who has a beautiful soprano voice, hails from Columbus, Ohio. Evangeline Funk has been engaged by the same management as understudy to the prima donna of Innocent Eyes Company. Both these young artists are pupils of Estelle Lieblich.

THE CAPITOL.

The Capitol Grand orchestra introduced the musical offerings with a splendid rendition of Elgar's Pomp and Cir-

cumstance march last week. David Mendoza, joint conductor with William Axt, was the recipient of much applause, at the performance the writer attended, for the excellence of his work. The soloist was Julia Glass, pianist, who was decidedly pleasing in Liszt's well known Hungarian Fantasy. Surprisingly enough she responded to no encores, although certainly the encouragement accorded her was enough to warrant several.

The diversissements consisted of three interesting units, beginning with a dance number, Whispering Flowers by Von Blon, which included the Capitol Ballet Corps. Doris Niles was a conspicuous figure in its presentation. The appealing croon of Burleigh's Deep River was initiated by the string section of the orchestra from an arrangement of William Axt, and the second part sung by members of the sextet, Betsy Ayres, Marjorie Harcum, Douglas Stanbury, Joseph Wetzel, Ava Bombarger, and Pierre Harrower. Only a quiet scene which savored of Dixie met the eye, the voices of the singers floating from off stage with indescribably soothing effect. As a finale, Mlle. Gambarelli and Chester Hale combined their efforts in a dance, Caprice Viennois of Kreisler, to the enjoyment of which Eugen Ormandy, concertmaster of the orchestra, loaned his excellent violin.

Fashion Row was the principal photoplay attraction. The picture was poorly titled, but proved good entertainment. Mae Murray's decorative person graced the screen in a double role and she portrayed the two totally dissimilar characters with regard for both of them. The Capitol Magazine and an educational film completed the bill.

THE STRAND.

An interesting musical program was provided for The Eternal City, a modernized film version of Hall Caine's book, notably the duet by Kitty McLaughlin, soprano, and Louis Dornay, tenor, both of whom are popular at the Strand. Mr. Dornay possesses a tenor voice of fine quality and sings with expression. The foregoing program was given during the week of January 27.

The principal musical number at the Strand last week was excerpts from Faust, in which the Prison Scene (with

scenery and costumes) was sung by Miss McLaughlin, Mr. Dornay and Enzo Bozano.

THE RIALTO.

Last week's program at the Rialto was given an excellent start with an organ solo by Alexander D. Richardson. He played the allegro of the Widor fifth symphony, arranged by Edgar R. Carver. Mr. Richardson played with style and assurance and displayed a thorough understanding of his instrument. An excellent accompaniment was furnished by the Rialto Orchestra, Hugo Riesenfeld and Willy Stahl conductors.

Sigmund Pilinsky, the possessor of a dramatic tenor voice, gave pleasure in Leoncavallo's Mattinata. He has a fine stage presence. Louise Rothacker looked charming and danced with grace a toe dance called Little Bird.

One of the most interesting numbers was Ernest Torrence in a Gallery of Living Portraits, these being a selection of character studies from his most famous roles, including The Hunchback of Notre Dame, The Trail of the Lonesome Pine, Ruggles of Red Gap, Singed Wings and The Covered Wagon. The feature picture was Flaming Barriers, more or less of a melodrama.

Will Rogers in Two Wagons—Both Covered, provided some genuine bits of humor which the Rialto patrons were not slow in appreciating. The remaining number was the Rialto Magazine, always an interesting part of the program.

THE RIVOLI.

At the Rivoli this past week the audiences were particularly enthusiastic over the three numbers given by the Rivoli Ensemble, all of which were delightfully done, the voices blending exceptionally well. The songs were Negro spirituals—Listen to the Lambs, by R. N. Dett; Deep River, by Burleigh, and Mah Lindy Lou, by Lily Strickland. Both the Burleigh and Strickland numbers are well known to the general public and so naturally aroused the keenest interest. Josiah Zuro is to be given credit for the arrangement of the musical program.

The feature picture was Pied Piper Malone, starring Thomas Meighan, who made the most of his fascinating role in this well worked out Booth Tarkington story. The

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orchestra began the program with Lucius Hosmer's Southern Rhapsody (Irvin Talbot and Emanuel Baer conducting alternately). Buster Keaton aroused many laughs in The Love Nest.

MAY JOHNSON.

Milan Lusk to Concertize in Europe

Milan Lusk, well known violinist, will leave for Europe about April 1, to fulfill concert engagements lasting about five months. He will again be heard in Prague, Bohemia, after an absence of seven years, at which time he appeared as soloist with the Prague Philharmonic Orchestra, under Dr. Zemanek, as well as with the Vienna Tonkuenstler Orchestra, under Oskar Nedbal.

Mr. Lusk will return to America about September 1, to fill important engagements in the middle and eastern States.

Florence Otis Sings The Road to Spring

The Road to Spring, a new and brilliant waltz song by Ralph Cox, is being sung with great success by Florence Otis, as the closing number of her recital program on her present twenty weeks' tour. The Toledo Blade of January 12 says of this song: "The Road to Spring sent the auditors home with a song in their hearts, one they will not forget for some time."

Marie Roemaet Rosanoff Plays Rare Strad Cello

Marie Roemaet Rosanoff, the young violoncellist, who appeared in an unusually interesting program at her recital in Aeolian Hall on January 24, played on the Vaslin Stradivarius cello recently purchased by Felix M. Warburg for a sum said to be \$25,000. The tone is of great beauty and carrying quality. Mme. Rosanoff's artistic playing brought out all the fine qualities contained in this remarkable instrument.

Jeritza and Merrill Sing Terry Song

Mme. Jeritza not long ago included Robert H. Terry's effective and brilliant song, The Answer, in a New Haven program. Laurie Merrill is the latest well known concert singer to add this to her repertory. Florence Otis was one of the first to sing it. Surely when singers of such calibre sing this song it must have merit.

A Musical Evening with Case Pupils

A musical evening with pupils of Henry Lincoln Case was enjoyed at his New York studios on the evening of January 17. Those taking part in the program were Dorothy Cooke, Agnes Repper, Renée Schieber, Selden Senter, Henry Conn, Arturo DeNunzio, and Luigi Giuffrida. The

selections rendered included the Rigoletto quartet, the Prologue from Pagliacci, as well as solos and duets.

Spalding in Texas

Albert Spalding is invading Texas, playing in Owensboro, February 1; February 3, Belton; February 7, Fort Worth, returning north for his Chicago recital, February 10, and then going to Rock Island, February 11, and Danbury, Conn., February 16.

Muenzer Trio Recital

This popular instrumental ensemble—Hans Muenzer, violinist; Hans Koebel, cellist, and Rudolph Wagner, pianist—gave its second concert of this season at Kimball Hall, January 23. The audience was large and enthusiastic. These young artists gave easily the best concert yet heard by this reporter, and are rapidly coming to the front in point of artistry and in imparting pleasure.

Elizabeth Bonner to Sing in Toronto

Elizabeth Bonner will have an appearance as soloist with the Mendelssohn Choir of Toronto, at Toronto on February 21.

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OBITUARY

Fritz Schroedter

Vienna, January 16.—Fritz Schroedter, celebrated lyric tenor of the Vienna Staatsoper, died here yesterday at the age of sixty-nine. He was born at Leipsic, and discovered by Johann Strauss, who brought him to the Vienna comic opera stage. Later he became a prominent member of the Vienna Opera where he created the role of Eisenstein, in Die Fledermaus. In later years, when his voice began to fail, he became the stumbling block for Gustav Mahler. Schroedter's influence with court circles helped him to remove Mahler from his director's post when the latter refused to grant him a new contract. Schroedter retired from the Vienna Opera in 1915. In 1916, he created the role of Schubert in Dreimäderlhaus, the German version of Blossom Time.

Helen Dudley Campbell del Puente

Helen Dudley Campbell del Puente, widow of Giuseppe del Puente, Italian operatic baritone, famous in his day, died last week in the Home for the Aged, at Ogdensburg, N. Y. Until three years ago she taught singing in Easton, Pa., but a general breakdown compelled her to give up, and her son, Joseph, whom she was preparing for an operatic career, went into vaudeville and light opera, winning decided success and supporting his mother in comfort to the end of her days.

Mme. del Puente was born in Louisville, Kentucky, in

1856. She was a dramatic mezzo-contralto, with a voice of unusual range. She met her husband as a member of the famous operatic quartet made up of Clementine de Vere, herself, Italo Campanini and del Puente. She was soloist many times with the New York Philharmonic (Theodore Thomas) and with the Oratorio Society under Leopold Damrosch. She sang leading operatic roles with Thomas when he conducted at the old Academy of Music, and was also a leader in the Hindricks Opera Company, Philadelphia, which her husband made famous.

Her husband was one of the foremost baritones of his day. He participated in the opening performance of the Metropolitan Opera House, singing Valentin in Faust. His most famous roles were the Toreador in Carmen and Figaro in The Barber. Before the Metropolitan days he also often sang at the old Academy of Music, frequently appearing in the cast with Patti.

Frau Minna Pfitzner

Dr. Heinrich Pfitzner, well known in this country as a concert pianist and composer, and Dr. Hans Pfitzner, the well-known German composer, mourn for the loss of their aged mother, Frau Minna Pfitzner, who passed away gently January 26, in Frankfurt-on-the-Main, Germany. The deceased was a rarely gifted woman and enjoyed a reputation as an excellent linguist, authoress and musician. The charm of her personality, her warm, quiet sympathy with the suffering of others, won her innumerable friends, who will long cherish her memory.

John Wheeler Beale

John Wheeler Beale, father of Kitty Beale, the well known soprano, died at his home in Washington, D. C., on January 24, following an attack of pneumonia.

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